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VOL. LXXII.—NO. 14.

NEW YORK, THURSDAY, APRIL 6, 1916.

WHOLE NO. 1880.

SHAKESPEARE'S knowledge of music was both extensive and exact, though he was not the musician that John Milton was. He does not merely refer to music in terms of praise, but often shows an intimate acquaintance with the art and employs technical words correctly. Take, for example, two of the musicians in "Romeo and Juliet." One of them is called Hugh Rebeck, and the other James Soundpost. The rebeck was the precursor of the violin. Like the violin, it was played with a bow, and, being a bowed instrument, it had a soundpost. Shakespeare apparently knew this fact. At any rate, he did not associate soundpost with cittern, lute or harp. In the "Tempest," II, 1, he refers to the miraculous harp of Amphion. In "Richard II," I, 3, he speaks of an unstringed viol, or a harp. In "Love's Labour's Lost" he mentions a blind harper's song and shows that his sure eye had observed the blind harper, who now is known only to the reader of musical history. In this same play, V, 2, is to be found a notable example of Shakespeare's keen observation. He says that the face of Holofernes is a cittern head. The humor of this comparison is lost on a modern audience, because it is not now generally known that the wooden head of the cittern used frequently to be carved into fantastic shapes and grotesque faces.

In Shakespeare's day the frets on the necks of viols and lutes were not made of metal or ivory, but of catgut. These gut frets often stretched and slipped. Any one, whether he could play the instrument or not, could replace them. Now we understand what Hamlet meant when he told Guildenstern that, "though you fret me, you cannot play upon me." In "Sonnet 128" Shakespeare employs three expressions which can apply only to a keyed instrument with wire strings, probably the virginals. The "jacks that nimble leap" are called jacks in our modern piano. The keys are called "dancing chips," and the harmony resulting from two or more metal strings sounding together is described as "wiry concord."

In stanza VIII of "The Passionate Pilgrim" Shakespeare again shows that his knowledge was exact. He speaks of John Dowland, the lutenist who was born in 1562, and describes him correctly in the proper technical terms.

If music and sweet poetry agree,
As they must needs, the sister and the brother,
Then must the love be great 'twixt thee and me,
Because thou lov'st the one, and I the other.
Dowland to thee is dear, whose heavenly touch
Upon the lute doth ravish human sense;
Spenser to me, whose deep conceit is such
As, passing all conceit, needs no defence.
Thou lov'st to hear the sweet melodious sound
That Phoebus' lute, the queen of music, makes;
And I in deep delight am chiefly drown'd
Whenas himself to sing'ng he betakes, etc.
What could be more concise and precise
than the word "bray" in the line from "Hamlet," I, 4?

The kettle drum and trumpet thus bray out.

But in act III, scene 2, Hamlet describes the soft toned recorder—otherwise the English flute in contradistinction to the German flute—in terms that show the poet knew the instrument:

Govern these ventages with your finger and thumb,
give it breath with your mouth, and it will discourse
most eloquent music.

In "Coriolanus," V, 3, Shakespeare names a number of instruments known to the London public of his day:

Why, hark you!
The trumpets, sackbuts, psalteries, and fifes,
Tabors, and cymbals, and the shouting Romans,
Make the sun dance.

These are the same instruments so often mentioned in the King James translation of the Bible, which was made during the life of the dramatist. In "Antony and Cleopatra," IV, 8, is a brief but perfect description of two well known instruments:

Trumpeters,
With brazen din blast you the city's ear,
Make mingle with our rattling tabourines.

SHAKESPEARE AND MUSIC

His Knowledge of the Art, Science, and Instruments;
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By CLARENCE LUCAS

Shakespeare's ear had heard and noted the deep bass of the organ, as Alonso's lines in "The Tempest," III, 3, indicate:

The winds did sing it to me; and the thunder,
That deep and dreadful organ-pipe, pronounc'd
The name of Prosper; it did bass my trespass.

Benedick, in "Much Ado About Nothing," II, 3, observes that when Claudio was a soldier he preferred the music of the fife and drum, but when he became a lover he wanted to hear the tabor and pipe. Balthazar makes a mild pun when he says:

There's not a note of mine that's worth the noting.



Born April 23, 1564

Shakespeare

Died April 23, 1616

Dom Pedro replies with another pun on the word crotchet, a name still used in England for a quarter note. Many persons even today suppose that catgut is made from the intestines of a cat. Shakespeare, however, knew the origin of catgut, for he causes Benedick to explain:

Is it not strange that sheeps' guts should hale souls out of men's bodies?

It is significant that when Bottom, the weaver, is changed into a donkey, in "A Midsummer Night's Dream," IV, 1, Shakespeare credits him with a low musical taste and makes him conceited:

I have a reasonable good ear in music; let us have the tongs and bones.

Broken consort was a term used in Shakespeare's day to designate a body of instrumentalists who played together a variety of instruments of different kinds. Our modern orchestra, for instance, is a broken consort. A string quartet, on the other hand, is a consort, from the Latin work, consortio. Orchestral music, consequently, was known as broken music. Shakespeare has made a delightful use of this expression in "King Henry V," V, 2, where the English king proposes to the French princess, Katharine.

It is as easy for me, Kate, to conquer the kingdom, as to speak as much more French. . . . Come, your answer in broken music; for thy voice is music, and thy English broken; therefore, queen of all, Katharine, break thy mind to me in broken English: wilt thou have me?

One of the most remarkable evidences of Shakespeare's marvelous mind for little details is to be found in "King Lear," I, 2, where Edmund assumes madness and says:

O, these eclipses do portend these divisions! fa, sol, la mi.

The old word division has given place to the modern variation. And perhaps it is advisable to say that mi was formerly used for the note B, and not for E, as is the custom today. No better explanation of Edmund's lines has ever been written than the one offered by the famous Dr. Burney, who published his great "History of Music" in 1776. Dr. Burney writes:

The commentators, not being musicians, have regarded this passage perhaps as unintelligible nonsense, and therefore left it as they found it, without bestowing a single conjecture on its meaning and import. Shakespeare, however, shows by the context that he was well acquainted with the property of these syllables in solmisation, which imply a series of sounds so unnatural, that ancient musicians prohibited their use. The monkish writers on music say, mi contra fa est diabolus: the interval fa mi, including a tritonus, or sharp 4th, consisting of three tones, without the intervention of a semitone, expressed in the modern scale by the letters FGAB, would form a musical phrase extremely disagreeable to the ear. Edmund, speaking of eclipses as portents and prodigies, compares the dislocation of events, the times being out of joint, to the unnatural and offensive sounds, fa sol la mi.

All serious students of strict counterpoint will recall their troubles in avoiding the tritone, to which Edmund refers.

Scattered throughout the plays and poems of Shakespeare are many references to music which seem to indicate that the great poet held the art in high esteem. A few passages are quoted herewith, and without comment, as they require no explanation and cannot be improved by layers of prose. In a quarto edition of "The Comicall Historie of the Merchant of Venice," published at London in 1600, are to be found the following passages in the old spelling of the period:

How sweet the moone-light sleepes vpon this banke!
Heere will we sit, and let the sounds of musique
Creep in our eares! Soft stilles, and the night,
Become the tutes of sweet harmonie!
Sit, Jessica! Look how the floor of Heauen
Is thicke inlayed with patterns of bright gold!
There's not the smallest orbe which thou beholdest,
But, in his motion, like an Angell, sings,
Still quiring to the young eyde Cherubins;
Such harmonie is in immortall soules!
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot heare it.
Come, ho! and wake Diana with a hymne!



YVONNE DE TREVILLE AS OPHELIA.

Photo by Mishkin, New York.
UMBERTO SORRENTINO AS ROMEO.

YVONNE DE TREVILLE AS JULIET.

WELL KNOWN ARTISTS IN SHAKESPEAREAN ROLES.

With sweetest touches, pearce your Mistres eare,
And draw her home with musique!

Jepai: I am neuer merry, when I heare sweet musique.

Loren: The reason is, your spirita are attentiuve:

For doe but note a wild and wanton heard,

Or race of youthfull and vnhandled colts,

Fetching mad bounds, bellowing and neyghing loude,

(Which is the hote condition of their blood;)

If they but heare perchance a Trumpet sound,

Or any syre of Musique touch their eares,

You shall perceiue them make a mutuall stand,

Their sauage eyes turn'd to a modest gaze,

By the sweet power of Musique: therefore the Poet

Did faine that Orpheus drew trees, stones, and floods;

Since naught so stockish, hard, and full of rage,

But Musique, for the time, doth change his nature.

The man that hath no Musique in himselfe,

Nor is not moued with concord of sweet sounds,

Is fit for treasons, stratagems, and spoiles;

The motions of his spirit are dull as night,

And his affections darke as Erebus:

Let no such man be trusted! Marke the musique!

The Crow doth sing as sweetly as the Larke,

When neither is attended: and I thinke

The Nightingale, if she should sing by day

When every Goose is cackling, would be thought

No better a Musition than the Renne.

In the first folio edition of "Twelke Night, or, What You Will," published in 1623, seven years after the poet's death, are to be found the following references to music:

If Musicke be the food of Loue, play on!

Give me excesse of it, that, surfeiting,

The appetite may sicken, and so dye.

That straine agen! it had a dying fall:

O, it came ore my eare like the sweet sound

That breathes vpon a banke of Violets,

Now, good Cesario, But that peece of song,

That old and Anticke song we heard last night!

Me thought it did relecue my passion much;

More than light ayres, and recollected termes,

Of these most briake and giddy-pac'd times.

Come! but one verse! . . .

Marke it, Cesario! it is old and plaine;

The Spinsters and the Knitters in the Sun,

And the free maides that weaue their thred with bones,

Do vse to chaunt it.

The following quotations are taken from the latest Oxford edition of Shakespeare's works:

For Orpheus' lute was strung with poet's sinews,

Whose golden touch could soften steel and stones,

Make tigers tame and huge leviathans

Forsooke unsounded deeps to dance on sands.

"The Two Gentlemen of Verona," III, 2.

Music do I hear?

Ha, ha! keep time: how sour sweet music is,

When time is broke and no proportion kept!

So is it in the music of men's lives.

And here have I the daintiness of ear

To check time broke in a disorder'd string;

But for the concord of my state and time

Had not an ear to hear my true time broke.

"King Richard II," V, 5.

Glendower. I can speak English, lord, as well as you,
For I was train'd up in the English court;
Where, being but young, I framed to the harp

Many an English ditty lovely well,
And gave the tongue an helpful ornament;
A virtue that was never seen in you.
Hotspur. Marry, and I'm glad of it with all my heart.
I had rather be a kitten, and cry mew,
Than one of these same metre ballad mongers.

"I Henry IV," III, 1.

It is the lark that sings so out of tune,
Straining harsh discords and unpleasing sharps.
Some say the lark makes sweet division;
This doth not so, for she divideth us.

"Romeo and Juliet," III, 5.

Peter. Musicians! O! musicians, "Heart's ease, Heart's ease!"
O! an ye will haue me live, play "Heart's ease".

First Musician. Why "Heart's ease?"

Peter. O! musicians, because my heart itself plays "My heart is full of woe!" O! play me some merry dump, to comfort me.

"Romeo and Juliet," IV, 5.

I am beholding to you
For your sweet music this last night: I do
Protest my ears were never better fed
With such delightful pleasing harmony.

"Pericles," II, 5.

She had a song of "willow";
An old thing 'twas, but it express'd her fortune,
And she died singing it; that song tonight
Will not go from my mind.

"Othello," IV, 3.

In her days every man shall eat in safety
Under his own vine what he plants; and sing
The merry songs of peace to all his neighbours.
"King Henry VIII," V, 5.

My native English, now I must forego;
And now my tongue's use is to me no more
Than an unstringed viol or a harp,
Or like a cunning instrument cas'd up,
Or, being open, put into his hands
That knows no touch to tune the harmony.

"King Richard II," I, 3.

Cause the musicians play me that sad note
I nam'd my knell, whilst I sit meditating
On that celestial harmony I go to.

"King Henry VIII," IV, 2.

The fingers of the powers above do tune
The harmony of this peace.

"Cymbaline," V, 5.

For valour, is not Love a Hercules,
Still climbing trees in the Hesperides?
Subtle as Sphinx; as sweet and musical
As bright Apollo's lute, strung with his hair;
And when Love speaks, the voice of all the gods
Makes heaven drowsy with the harmony.

"Love's Labour's Lost," IV, 3.

A French song and a fiddle has no fellow.

"King Henry VIII," I, 3.

By courtesy of The Independent, New York.
SHAKESPEARE'S BIRTHPLACE AT STRATFORD.

It is not known in which half of the double house Shakespeare was born. This old print shows the buildings as they were before they were bought by subscribers and restored to something like their original aspect, in 1847. The two buildings, which Shakespeare's father had thrown together, were separated before Shakespeare's death, one-half becoming an inn, while the other, early in the last century, served for a time as a butcher's shop. Since 1891 the property has been held by trustees on behalf of the nation.



Photo by Matzene, Chicago.

MARIA KOUSNEZOFF AS JULIET.



Copyright by Vic'or Georg, Chicago.

LUCIEN MURATORE AS ROMEO.



FRANCES ALDA AS DESDEMONA.

WELL KNOWN ARTISTS IN SHAKESPEAREAN ROLES.

For thy tongue
Makes Welsh as sweet as ditties highly penn'd,
Sung by a fair queen in a summer's bower,
With ravishing division, to her lute.

"I Henry IV," III, 1.

The devil rides upon a fiddle-stick.

"I Henry IV," II, 4.

He thinks too much: such men are dangerous.
He is a great observer, and he looks
Quite through the deeds of men; he loves no plays,
As thou dost, Anthony; he hears no music.

"Julius Caesar," I, 2.

It is "music with her silver sound," because musicians have no gold
for sounding.

"Romeo and Juliet," IV, 5.

Their music frightful as the serpent's hiss,
And boding screech-owls make the concert full!

"II Henry VI," III, 2.

How irksome is this music to my heart!
When such strings jar, what hope of harmony?

"II Henry VI," II, 1.

For government, though high and low and lower,
Put into parts, doth keep in one consent,
Congreering in a full and natural close,
Like music.

"King Henry V," I, 2.

O! but they say the tongues of dying men
Enforce attention like deep harmony. . .
More are men's ends mark'd than their lives before:
The setting sun, and music at the close,
As the last taste of sweets, is sweetest last,
Writ in remembrance more than things long past.

"King Richard II," II, 1.

In the various plays of Shakespeare are to be found
ninety lyrics intended for music. Unlike most of the old
dramatists, Shakespeare never introduced into his plays
any songs by other writers, with the exception
of scraps of popular ballads. There is some
doubt about the authorship of "Take, Oh! Take
Those Lips Away," which appears in "Much
Ado About Nothing," and in Beaumont and
Fletcher's "Rollo, Duke of Normandy." The
fragment of a song sung with a Welsh accent
by Sir Hugh Evans in "The Merry Wives of
Windsor"—"To Shallow Rivers"—is a distorted
version of a song by Christopher Marlowe.

The first lines of the ninety songs are given
herewith:

A cup of wine that's briak and fine. . . .and Henry IV
All that glistens is not gold. . . .Merchant of Venice
An old hare hoar. . . .Romeo and Juliet
And let me the canakin clink. . . .Othello
And will he not come again? . . .Hamlet
Art thou god to shepherd turn'd? . . .As You Like It
Be merry, be merry, my wife has all. . . .and Henry IV
Blow, blow, thou winter wind. . . .As You Like It
But shall I go mourn for that, my dear? . . .Winter's Tale
Come away, come away, death. . . .Twelfth Night
Come, thou monarch of the vine. . . .Antony and Cleopatra
Come unto these yellow sands. . . .Tempest
Did not the heavenly rhetoric of thine eye,
Love's Labour's Lost

Do nothing but eat, and make good cheer. . . .and Henry IV
Done to death by slanderous tongues,
Much Ado About Nothing

Fear no more the heat o' the sun. . . .Cymbeline
Fie on sinful fantasy. . . .Merry Wives of Windsor

Fill the cup, and let it come. . . .and Henry IV
Flout 'em, and scout 'em. . . .Tempest
Fools had ne'er less grace in a year. . . .King Lear
For I the ballad will repeat. . . .All's Well that Ends Well
From the east to western Ind. . . .As You Like It
Full fathom five thy father lies. . . .Tempest
Full merrily the humble-bee doth sing. . . .Troilus and Cressida
Get you hence, for I must go. . . .Winter's Tale
Hark, hark! the lark at heaven's gate sings. . . .Cymbeline
He that has a little tiny wit. . . .King Lear
Honour, riches, marriage-blessing. . . .Tempest
How should I your true love know. . . .Hamlet
I am gone, sir. . . .Twelfth Night
I may command where I adore. . . .Twelfth Night
If a hart do lack a hind. . . .As You Like It
If it do come to pass. . . .As You Like It
If love make me forsworn. . . .Love's Labour's Lost
Immortal gods, I crave no pelf. . . .Timon of Athens
In youth, when I did love. . . .Hamlet
It was a lover and his lass. . . .As You Like It
Jog on, jog on, the footpath way. . . .Winter's Tale
Jove knows I love. . . .Twelfth Night
King Stephen was a worthy peer. . . .Othello
Knocks go and come. . . .Henry V
Lawn as white as driven snow. . . .Winter's Tale
Love, love, nothing but love. . . .Troilus and Cressida
My thoughts do harbour with my Silvia. . . .Two Gentlemen of Verona
No more dams I'll make for fish. . . .Tempest
Now my charms are all o'erthrown. . . .Tempest
O heart, heavy heart. . . .Troilus
O mistress mine! where are you roaming? . . .Twelfth Night
O sweet Oliver. . . .As You Like It
On a day, alack the day. . . .Love's Labour's Lost
Orpheus with his lute made trees. . . .Henry VIII
Over hill, over dale. . . .Midsummer Night's Dream
Pardon, goddess of the night. . . .Much Ado About Nothing
Peace, ho! I bar confusion. . . .As You Like It
Sigh no more, ladies, sigh no more. . . .Much Ado About Nothing
Sleepest or wakest thou, jolly shepherd? . . .King Lear

So sweet a kiss the golden sun g'ves not. . . .Love's Labour's Lost
Swithold footed thrice the old. . . .King Lear
Take, O take those lips away. . . .Measure for Measure
Tell me where is fancy bred? . . .Merchant of Venice
The fire seven times tried this. . . .Merchant of Venice
The god of love. . . .Much Ado About Nothing
The master, the swabber, the boatswain and I. . . .Tempest
The ouse!-cock, so black of hue. . . .Midsummer Night's Dream
The poor soul sat sighing. . . .Othello
The raging rocks. . . .Midsummer Night's Dream
Then is their mirth in heaven. . . .As You Like It
Then they for sudden joy did weep. . . .King Lear
They bore him barefaced on the bier. . . .Hamlet
Thine own true knight. . . .Merry Wives of Windsor
To shallow rivers, to whose falls. . . .Merry Wives of Windsor
Tomorrow is Saint Valentine's day. . . .Hamlet
Under the greenwood tree. . . .As You Like It
Was this fair face the cause? . . .All's Well That Ends Well
Wedding is great Juno's crown. . . .As You Like It
What shall he have that kill'd the deer? . . .As You Like It
When daffodils begin to peer. . . .Winter's Tale
When daisies pied and violets blue. . . .Love's Labour's Lost
When gripping grief the heart doth wound. . . .Romeo and Juliet
When icicles hang by the wall. . . .Love's Labour's Lost
When that I was and a tiny little boy. . . .Twelfth Night
Where the bee sucks. . . .Tempest
While you here do snoring lie. . . .Tempest
Who doth ambition shun. . . .As You Like It
Who is Silvia? What is she? . . .Two Gentlemen of Verona
Why should this a desert be. . . .As You Like It
Will you buy any tape. . . .Winter's Tale
You must sing, a-down, a-down. . . .Hamlet
You spotted snakes with double tongue. . . .Midsummer Night's Dream
You that choose not by the view. . . .Merchant of Venice

During the past three hundred years a vast quantity of
music has been composed to Shakespeare's lyrics, to opera
books founded on his plays, and to moods and fancies
originated by the reading of the plays. It is impossible



By courtesy of The Independent, New York.

LONDON ABOUT THE TIME OF SHAKESPEARE'S DEATH

Looking from the south bank of the Thames toward the city. London Bridge in the center, with "Traitor's Gate" at its near end, where the heads
of decapitated traitors were exposed. St. Paul's is the large church in the background. No public theaters were allowed within the city limits;
they were built either to the north or on the Banks in Southwark (foreground). Three of them, octagonal buildings with a flag flying, are seen
to the left, the "Swan," the "Hope," and the "Globe." From an old print.



MR. GARRICK in Four of his Principal Tragic Characters.

By courtesy of The Independent, New York.
David Garrick (1717-1779) made his first prominent London appearance in 1741, as Richard III, and from then to 1776, as actor, playwright and manager (he controlled Drury Lane), he was the most important dramatic personage in England. His roles included seventeen Shakespearean parts, and he produced—with more or less fidelity to the original text—twenty-four of the plays at Drury Lane.

and undesirable to give a list of all the musical works that owe their origin to the influence of Shakespeare.

"The Tempest," for instance, has an interesting musical history. According to J. A. Fuller-Maitland there is no definite information concerning the music used at its earliest representations. But from 1660 to the present day there have been a great many attempts to find appropriate music for this play. Robert Johnson, Mathew Locke, Banister, Pelham Humphrey, Pietro Reggio, Henry Purcell, are some of the composers who wrote "Tempest" music before the year 1700. In 1756 an opera on the play was produced by Garrick with music composed by John Christopher Smith, the pupil and amanuensis of Handel. In 1777 Sheridan produced "The Tempest" with incidental music by his father-in-law, Thomas Linley. In 1831 Mendelssohn was considering a libretto on the play and as late as 1846 was still trying to get a version to his satisfaction. The book he refused was set by Halévy in 1850. It is interesting to note that the very successful stage composer, Arthur Sullivan, began his career with incidental music to "The Tempest," op. 1.

Space forbids a detailed account of the music composed for the other plays. Most of it is forgotten, and an attempt to revive it would be as vain as to try to recall the fragrance and resuscitate the verdure in the withered wreaths at the base of a hero's monument.

A few great settings of Shakespeare's words or moods, however, must be mentioned, though they are by no means all of equal value. "Hamlet," orchestral work by Tchaikowsky; "Hamlet," opera by Ambroise Thomas; "Who Is Sylvia?" "Hark, Hark! The Lark," songs by Schubert; "Richard III," symphonic poem by Smetana; "Antony and Cleopatra," overture by Rubinstein; "Macbeth," tone poem by Richard Strauss; "The Tempest," fantasia for orchestra by Tchaikowsky; "King Lear," overture by Berlioz; "Henry VIII," opera by Saint-Saëns; "Othello," overture by Dvorák; "Romeo and Juliet," opera by Gounod; "Beatrice and Benedict" ("Much Ado About Nothing"), opera by Berlioz; "Falstaff" ("Henry IV"), opera by Verdi; "Twelfth Night," incidental music by Frederick Clay; "Romeo and Juliet," overture-fantasia by Tchaikowsky; "Othello," opera by Verdi; "Henry VIII," incidental music by Edward German; "Midsummer Night's

Dream," overture and other incidental music by Mendelssohn; "Merry Wives of Windsor," opera by Nicolai; "The Taming of the Shrew," opera by Goetz; "Coriolanus," overture by Beethoven, are some of the best, or the best known, settings of Shakespeare. There still remain a number of good musical works founded on the dramas of Shakespeare, but as they have been suffered to fall into neglect by the great public they need hardly be enumerated now.

There are men of ordinary intelligence who believe that Shakespeare could have acquired his knowledge only by their methods. They say that Shakespeare's use of legal terms proves he studied law. One might just as reasonably say that Shakespeare must have been a musician, a criminologist, a statesman, a humorist, a maiden of sixteen, and a philosopher of sixty.

Then there are those peculiar people who maintain that the works of Shakespeare are so great they must have been written by some one else. The world is asked to credit these works to a man who was so much ashamed of them that he concealed his name in a fantastic cryptogram, which none of the great poets or authors has ever discovered, and which is intelligible only to those whose reason dwells in logic proof compartments, and whose minds are dominated by what the psychiatrists call emotionally toned complexes. The world is asked to believe that the author of Shakespeare's works went down to his grave haunted by the fear that some one might discover his secret crime of having written for the theatre. Yet Bacon says: "Certainly the ablest men that ever were have had all an openness and frankness of dealing, and a name of certainty and veracity"—and did not jot down the little works of Shakespeare on the sly and hide their names behind crisscrosses and fee-fi-fo-fums.

The Rices En Tour

Leon Rice, tenor, and his wife, Jenie Caesar-Rice, pianist and accompanist, are now on the road filling a goodly number of engagements through the Middle West. Already they have a number of dates booked for the season 1916-17, which will include a Pacific Coast tour for them under the management of L. E. Behymer.

Thilo Becker's Interesting Views

As has already been announced in these columns, Mr. and Mrs. Thilo Becker, brilliant pianist and violinist, who are making their home in Los Angeles, are to be heard in recital in the East next season. In an excellent biographical sketch the Pacific Coast Musician gives some of Mr. Becker's interesting views as follows:

Naturally, the question of whether so eminently successful a teacher as Mr. Becker possesses an individual, so-called "method," is a matter of interest. In response to a query as to this, Mr. Becker said: "It is true, I have striven to attain certain artistic ends which, even as long ago as my student days abroad, I felt could not be arrived at through the circumscribed academic means in vogue. After early instruction by my father, I became a student at the Conservatory in Leipzig, having among my teachers, Rehberg, Weidenbach, Carl Piutti and Jadassohn.

"There I became restless under the régime of mechanical routine and went to Krause. To this distinguished teacher I feel I owe an especial debt of gratitude for the great help, kindness and generosity which he showed a struggling young student in his treatment of me. I studied six years with him and was taken into his home, becoming virtually one of his own family circle.

"The Krause home was a veritable hotbed of modernism, the rendezvous of such celebrities as Rosenthal, D'Albert, Freidheim, Sauer, Menter, Reisenhauer, Siloti and other pianists of the foremost rank, an association that further influenced me in striving toward the 'progressive' in modern pianism. My study with Krause led me into new fields which served as an approach to the point where I took my own initiative in seeking the ideal of tone production as a medium for musical expression on the piano. This meant original research that, year after year, gradually formulated itself into a method of tone production, if I may use the term, a method born of my own consciousness.

"I believe too much stress has been placed on blind dictums of 'do thus and so,' and too little on the art of reflective listening.

"The proper tone, the tone of beauty and meaning, is arrived at through the proper conception of the tone. 'It has been this idea that has led me in my own striving for that goal, with all due insistence upon technic, but with technic merely an essential end to the means.'"

Elsa Kellner Pleases in New York Recital

On Friday evening, March 31, Elsa Kellner gave her New York recital at Aeolian Hall, assisted by Charles Gilbert Spross at the piano. Miss Kellner did especially fine work in her German numbers, which were well chosen. Her first group consisted of "Lied der Mignon" and "Die Forelle" (Schubert), "Auf dem Kirchhofe," "Bei dir sind meine Gedanken" and "Der Schmied," by Brahms. Her voice is particularly rich and full and the second Brahms number displayed its excellent qualities to especial advantage. In "Freudvoll und Leidvoll" of Liszt and the three Wolf songs, Miss Kellner again showed herself to be an artist of splendid attainments. Of the Wolf songs, "Nimmersatte Liebe" was especially well sung, and "Er Ist's" had to be repeated in response to the insistent applause. After two songs by Debussy, "Beau Soir" and "Nuit d'étoiles," she graciously gave another German song as encore.

The remainder of the program consisted of songs in English by Bishop, Russell, Bauer, La Forge, Goring Thomas, Lola Worrell, Harriet Rusk and "I Know" of Spross. Throughout her program, the ease of her production was marked, also the excellence of her enunciation and of her phrasing. In addition to these qualities, she possesses that essential of the successful artist, charming stage presence, which at once places her on a footing of sympathetic communication with her audience. The casual observer discovered among those present Platon Brounoff, Carl Hahn, Laura Maverick, Arthur Shattuck, and Hallett Gilberte.



ELSA KELLNER,
Soprano.

Christine Miller for Bach Festival

Christine Miller has been engaged by Dr. J. Fred Wolle, conductor of the Bach festivals, to appear as soloist with his organization on May 27, when the B minor mass is to be given. Miss Miller's interpretation of the solo contralto part of this great work aroused much enthusiasm when she sang it with the Chicago Apollo Club several seasons ago, and her re-engagement for the second performance given by the chorus, Harrison M. Wild, conductor, followed.

During May, Miss Miller will fill a number of other festival engagements, including appearances May 2 at Newark, N. J.; May 10, at Syracuse, N. Y. (re-engagement); and May 11, Geneva, N. Y.

BROCKTON, MASS.—The Woman's Club presented in recital Helene Tardivel, pianist, of Boston.

A Study Club of Value

On Saturday afternoon, April 1, the Study Club of the American Progressive Piano School, Gustav L. Becker, director, held a meeting at the school, 114 West Seventy-second street, New York. Mr. Becker spoke to the members of the club, who are pupils at the school, on the importance of listening discriminatingly to music and to prepare the mind for that which is to be heard.

The Study Club has for its object the mental preparation for concerts, so that the members will be able to reap added benefit by listening to the works, knowing something regarding such compositions. After the concert, each pupil hands in a criticism which is written without consultation with any other student, and these are then compared and studied under the direction of the director. In this manner the pupils learn to form individual and discriminating judgments.

At this meeting the pupils were also heard in voluntary contributions. Tolbie Snyderman, who is only seven years old, played Daquin's "Coucou" with excellent tempo, absolute pitch, displaying a well trained memory and a fine ear. Grace Elliott, formerly a pupil of Joseffy, played works by Debussy in excellent style, and Celia Gridley delighted in some newer works by modern English composers.

Anent Paulo Gruppe

On Saturday evening, March 25, Paulo Gruppe, the eminent Dutch cellist, gave his New York recital in Aeolian Hall. "His program included Locatelli's sonata for cello alone and Brahms' sonata in F for cello and piano, besides compositions of Popper, Lalo, Wilhelm de Fesch, Sinding and Schumann," said the New York Times, and continued, "Mr. Gruppe's playing is characterized by agreeable qualities. He has technical dexterity and a good tone and plays with considerable ease."

The same opinion seems to be shared by the Tribune, for under the caption, "Dutch Cellist Received with Enthusiasm," that paper says: "Paulo Gruppe, the Dutch cellist, who is no stranger to New York, appeared again last night in Aeolian Hall to an audience of good size and much enthusiasm. Mr. Gruppe is a sincere artist and an admirable musician." And these are qualities which aptly apply to Mr. Gruppe. The same paper also says, "He gave Popper's 'Harlequin' and Pietro Locatelli's sonata for cello alone very effectively and with fluent style."

Herbert Fryer's Recital

Herbert Fryer's piano recital in Aeolian Hall, New York, on Monday evening, April 3, was heard with great satisfaction by a fairly large audience. Chopin's B minor sonata was the chief item on a program that contained the names of Bach, Brahms, Chopin and Liszt. The recitalist is the possessor of a fluent technic and he produces a thoroughly musical tone. In this latter respect he was materially aided by the excellent Mason & Hamlin piano he played.

Mabel McKinley at Atlanta

Mabel McKinley appeared recently at a number of private musicales in Atlanta, Ga., where her lyric soprano of rare sweetness and her delightful personality charmed all who heard her. On the occasion of a public appearance in that city she sang an aria from Haydn's "Creation," "Il Bacio" (Arditi), and a group which included numbers in the Southern dialect. Miss McKinley is the soprano soloist of a prominent New York church.

Huhn Work to Be Performed by Mendelssohn Glee Club

Bruno Huhn has set to music for men's chorus Lord Tennyson's famous "Balaklava," better known as "The Charge of the Light Brigade." This work will be heard for the first time in this form on April 11, at the concert of the Mendelssohn Glee Club, Louis Koemmenich, conductor, which is to be given at the Hotel Astor, New York.

Riesberg and Warford at

Wanamaker Auditorium, April 12

Five piano pupils studying under F. W. Riesberg will play modern music, and Mme. Buckhout, soprano, and H. Roger Naylor, tenor, will sing songs composed by Claude Warford, at Wanamaker Auditorium, New York, Wednesday afternoon, April 12, at 3 o'clock.

Küzdö Pupil Will Play Interesting Program

There will be a violin recital by Willard Osborne, artist-pupil of Victor Küzdö, at the New York Institute of Music, 560 West End avenue, on Friday evening, April 7, at 8:30 o'clock.

The program for the evening is as follows: Sonata, No.

8, Mozart; Spanish symphony Lalo; "In Elizabethan Days," Kramer; "Rustic Dance," Küzdö; "Spinning Song," Lotto; "Ballet Air," Gluck; "Caprice Espagnole," Saenger; "Romance," Rubinstein; "Polonaise," Laub.

JACKSON OWES MUCH TO MACDOWELL CLUB

Enterprising Organization May Yet Bring About Permanent Symphony Orchestra—A Local Violinist's Activities—Woman's Club Drama Day Program

Jackson, Mich., March 31, 1916.

An appreciative audience listened to an unusually good program at the MacDowell Society's concert held in the Masonic Temple, March 23. What might be termed the principal number of the program was the allegro from the Rubinstein concerto for two pianos, played by Lura Fullerton and Cecile Broughton. Phrasing, attack, tone coloring and pedaling showed minute study and careful preparation. Another number of particular interest was the quartet from "Rigoletto," sung by Mrs. Hague, Miss Higby, Mr. Burnette and Mr. Leslie. The march from "Tannhäuser," arranged for eighteen hands (three pianos), was the novelty of the program, and for so large a piano ensemble it was well done. The participants were the Misses Young, Winchester, Grone, Cheskey, Baily, Worch, Handy, Chapin and Mrs. E. L. Palmer. The extreme length of the pro-

term, while Professor Gerin enjoys a well earned vacation. Mr. Crandall is a pupil of Sevcik, and his broad musical training and experience, both in America and during his four years abroad, fit him admirably for the greater responsibility of the position in Governor Ferris' big private school. As a violinist, Mr. Crandall has made a profound impression in this section. His playing is artistic, temperamental and masterful. Jackson people will be pleased to know that Mr. Crandall expects to again assume his duties in Jackson after completing the term at Ferris Institute. The Jackson (evening) Citizen-Press in a report of the drama day program of the Jackson Woman's Club said in part: "Scoring a brilliant success, Jesse Crandall, of the Jackson School of Music, played two violin selections. . . . Mr. Crandall is a remarkably skilled violinist. His playing Tuesday won a host of new admirers."

STRING QUARTET SCORES

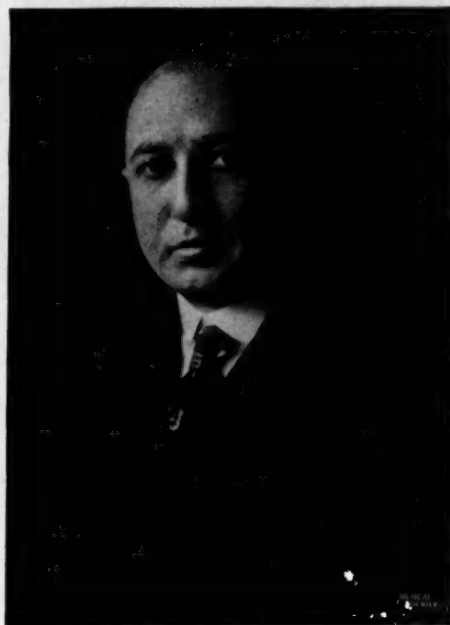
A pleasing feature of the Woman's Club Drama Day program was furnished by a string quartet under the direction of Mrs. Paul Gardner, who played first violin in the ensemble. The other members of the group were Guli Badour, violin; Miss Fausol, viola; Olive Lillie, cello, and Anna Rutherford, accompanist. C. V. BUTTELMAN.

Schumann Club's Last Monthly Musicales of the Season

At the last monthly musicale of the season, which was held at the studios of Percy Rector Stephens, on Thursday afternoon, March 30, the Schumann Club, of New York, presented Wilma Hillberg, pianist; Sam Ljungkist, tenor, and William Simmons, baritone. These artists presented a program of piano numbers by Chopin, Liszt, Rachmaninoff, and vocal selections by Verdi, Sjogren, Korling, Victor Harris, Nevin and Lillian Miller.

Eleanor McLellan to Give Another Musicales

On April 30, Eleanor McLellan will give another of her delightful musicales at her studios, 33 West Sixty-seventh street, New York. Her many friends and admirers will welcome this opportunity of meeting her again amid the delightfully informal surroundings which characterize these musicales. On this occasion Irene Armstrong Funk, soprano, will present an interesting program.



FRED LEWIS,
Conductor of the MacDowell Orchestra.

gram prevents individual mention of all the musicians, but suffice it to say that there was not a single number on the program that was not creditable.

In no development of musical activity for which the MacDowell Society has been responsible is there greater or more general interest shown than in the MacDowell Orchestra, organized last fall under the direction of Mrs. Paul Gardner. The orchestra, which is now assuming considerable magnitude in both instrumentation and ability, not only owes much to the untiring efforts of Mrs. Gardner, who is the mainstay of the organization, but is indebted in large measure to the conductor, Fred Lewis. Mr. Lewis has indeed accomplished wonderful results during the season, and if enthusiasm, whole heartedness and seriousness of purpose are any part of the foundation upon which success can be built, then Mr. Lewis well deserves the success achieved under his baton. Candidly speaking, Mr. Lewis' task has not been an easy one, and while much of the material which was at hand was good from the standpoint of individual ability, soloists do not make the best of ensemble players. To cope with such a condition has been Mr. Lewis' task, and he has certainly shown himself equal to the situation.

At its last appearance the orchestra played with a precision and tone quality which was surprising and warrants the ambition for a Jackson symphony orchestra which may eventually place our city upon the musical map. Mr. Lewis is entitled to every encouragement, and his prestige in local musical circles, his determination—fortunately hampered by no lack of means—and the fact that he has no musical axe to grind, further than to satisfy his love for music and to make his town of musical consequence, have earned the hearty co-operation of Jackson citizens in the movement.

JACKSON VIOLINIST, A SKILLED MUSICIAN

Jesse Crandall, head of the violin department of the Jackson School of Music, has been engaged to take charge of the Ferris Institute Music School during the summer

What better proof of the genuine success, artistic and financial, of any artist than repeat dates?

America's Own Master Pianist

has just been reengaged by the BOSTON SYMPHONY ORCHESTRA for a pair of concerts in Boston also for two other cities with the B. S. O.

For dates still open and for terms write or wire to his personal manager, Maximilian Elser, Jr., Aeolian Hall, New York City.

Schelling uses the Steinway.

PUBLIC SCHOOL MUSIC SUPERVISORS CONCLUDE INTERESTING CONFERENCE AT LINCOLN, NEB.

Artist-Pupils in Excellent "Carmen" Performance—High School Pupils in "Bohemian Girl"—Local Teachers Make Fine Showing—New Officers Elected—Next Conference to Be Held at Grand Rapids, Mich.

By A MUSICAL COURIER STAFF CORRESPONDENT

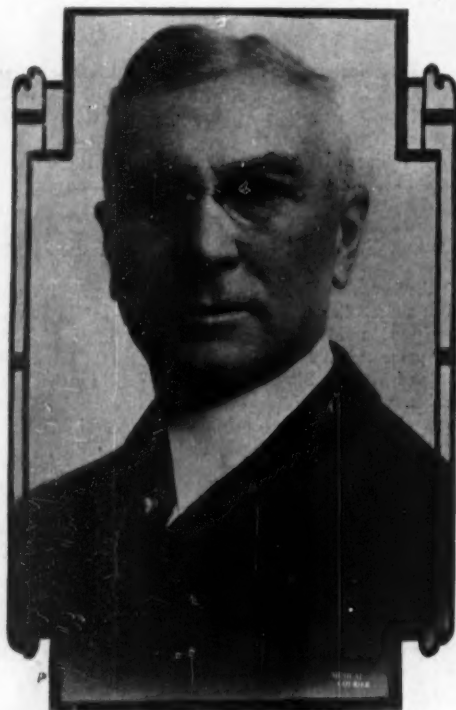
Lincoln, Neb., March 30, 1916.

Perhaps when Lincoln, Neb., was suggested last season by Professor Miller as the ideal meeting place of the National Conference of Public School Music Supervisors, there were those who smiled at the idea, feeling certain in their own minds that there were other cities larger and more enterprising (?) that could meet the situation and handle it more competently. But Professor Miller convinced them that his judgment could be relied upon and so the public school music supervisors from Maine to California came to Lincoln.

First and foremost this State capital has a wholesome

music done in public schools. This last fact alone is worth serious discussion.

In the University School of Music are a dozen members of the faculty whose fame is international. Its president, Willard Kimball, is known the length and breadth of the continent as one of the finest organizers, pedagogues and artists. An Easterner originally, he took his degree at Ober-



WILLARD KIMBALL,
President of the University School of Music, Lincoln, Neb.

hospitality to recommend it; its musicians are both numerous and distinguished, in many cases. It is also one of the few States extending from its universities credit for



LOUISE LE BARON,
Carmen par excellence.

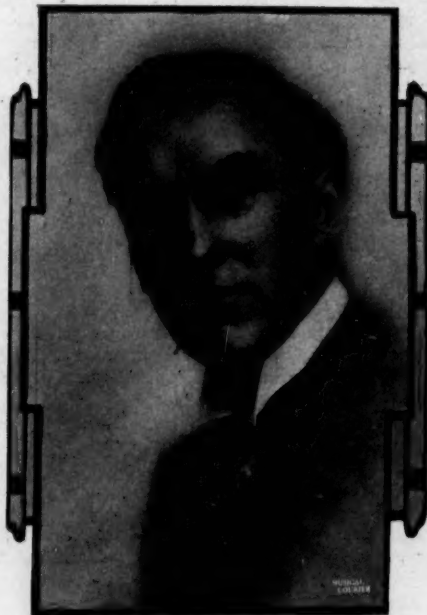
lin, and later studied several years in Leipsic. His success in establishing a school of music in Grinnell, Iowa, in connection with Iowa College, is rivaled only by his greater achievements here. Twenty-two years ago, the latter event occurred: now this music school in connection with the State University of Nebraska has an admirable building and auditorium of its own, a faculty of thirty-five distinguished members all of high standing, and a student body of nearly 1,000 members.

To Mr. Kimball's enterprise the city owes its greatest musical treats in concert and opera, he having imported at various times the Metropolitan Opera Company with three

stars of the first magnitude, i. e., Mme. Melba, and the two De Reszkes, at one performance. The Chicago Symphony and the Minneapolis Symphony Orchestras appeared here through his influence, and he is said to have been the first to recognize the remarkable ability and genius of Sieving when he brought him here twenty-two years ago. At one time, Mr. Kimball occupied the place of director at the Trans-Mississippi Exposition at Omaha. Though his musicianship is general, Mr. Kimball specialized in theory and piano.

Sidney Silber Heads Piano Department

Sidney Silber, at the wise choice of the president, is the supreme head of the piano department. It is possibly

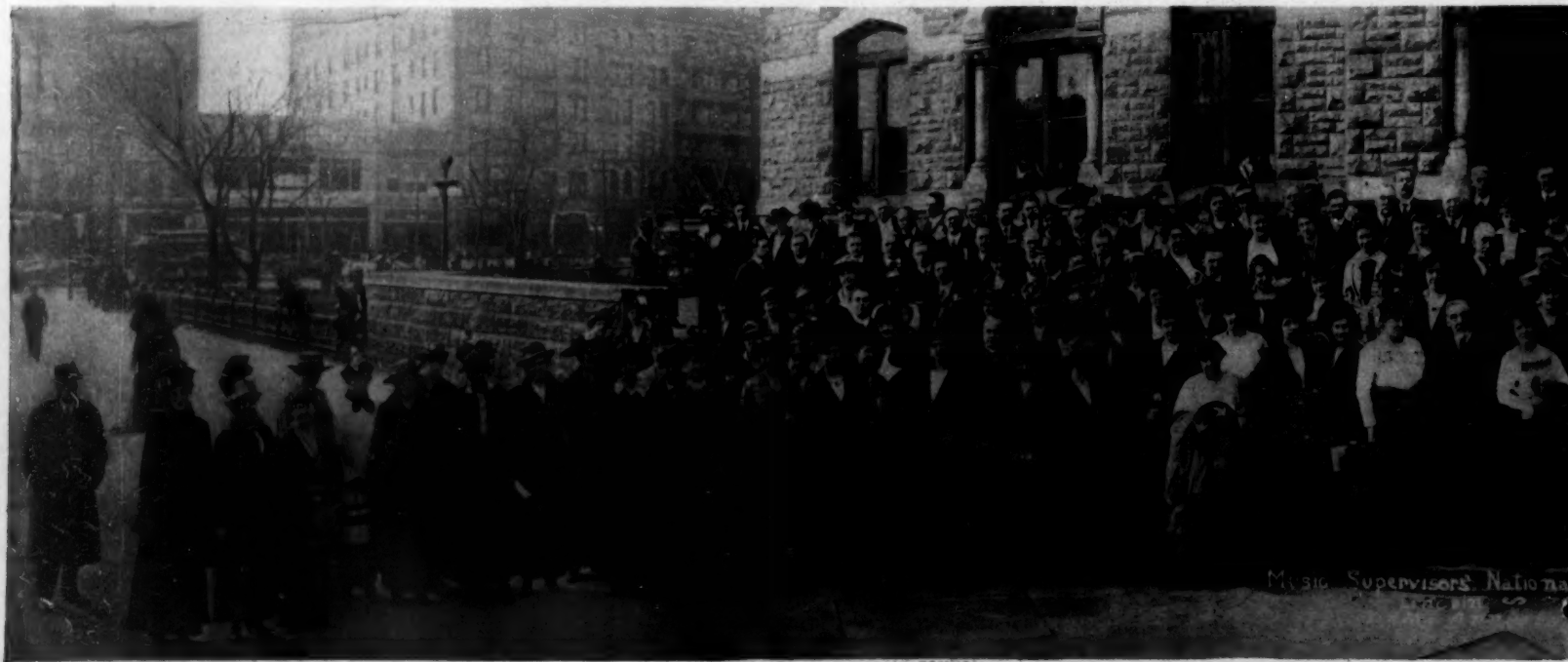


HOWARD KIRKPATRICK,
Musical director at St. Paul's Church.

trite to dwell upon his technical equipment, his repertoire, his tone quality, all having been previously emphasized in the MUSICAL COURIER. Mr. Silber can—as he has done—appear with highest distinction in any metropolitan and musical center of the world. His several years under the personal tutelage of Leschetizky is not alone responsible for his being the pianistic wonder that he is. There is behind his art a strong personality—a remarkable physique and endurance, and a mind that works like magic. Mr. Silber will appear with the Kneisel Quartet, April 18.

Howard Kirkpatrick's Diligent Work

While visiting the university one afternoon, following the close of the conference of supervisors, this writer heard one of the finest contralto voices she has had the pleasure of listening to in the making. Pausing, at the finish of a song, she timidly knocked at the door and was bowed into the charming studio of Professor Kirkpatrick. The young singer, Helen Turley by name, kindly repeated the lovely aria she had done so well before. The even scale, every note absolutely true to pitch aroused the ad-



PUBLIC SCHOOL MUSIC SUPERVISORS' NATIONAL

miration of this writer. Three years in the Howard Kirkpatrick studio had not given her the luscious, genuine contralto quality and astonishing range she possesses, but she has acquired there a correct method, ease of delivery, fine interpretation, and musicianship. Professor Kirkpatrick believes in developing the speaking voice as well as the singing voice. His book, "Applied Vocalization," is most enlightening and has many and useful original ideas on the subject of vocalizing.

Others in his class of seventy are Homer Compton, a tenor with the possibility of a fine future, and Altanis Tullis, a young soprano artist, with exquisite high tones. Howard Kirkpatrick wrote the score for the Lincoln



WALTER WHEATLEY AS DON JOSE.

Pageant, last year, "The Founding of Lincoln," which will be repeated next year at the anniversary of the entrance of the State into the Union. Mr. Kirkpatrick's knowledge of his art was acquired in Florence, Italy, where he lived for many years prior to coming here.

Carl Steckelberg's Activities

The artistic joint recital of Carl Steckelberg, violinist, and Sidney Silber, pianist, reviewed in detail in these columns last week, inspired the desire to hear and see more of the work of Mr. Steckelberg.

A visit to the University School of Music one afternoon served to introduce me to Carl Steckelberg's pedagogy class. Methods which are original, at least his particular manner of imparting knowledge to his pupils, proved highly illuminating, and a series of original lessons have been written for the enlightenment of the class.

Mr. Steckelberg says, in part: "We too often lose sight of the fact that, when teaching in class, or individually, we are dealing with three memory types, namely, auditory, visual and tactile; the auditory being those things

we hear, the visual those things we see, and the tactile sense those things we feel."

The article continues to disclose valuable modes of teaching, and reasons for each and every line of instruction.

A remarkable contrast is found in two pupils of the class in violin. Both are boys who have been studying with this teacher. One a lad of twelve years, came to Mr. Steckelberg two years ago—absolutely tone deaf, apparently. He was not only so individually unfortunate, but comes of a family having tone deaf ancestors. Mr. Steckelberg has developed the lad so that he plays with perfect intonation numbers of more than an ordinary degree of difficulty. He plays perfectly all major, minor or diminished intervals and major and minor diminished and dominant seventh chords. This child was taught to play—and most musically—without possessing talent in any degree, beyond having fine intelligence.

The other child, a Russian boy two years younger, who has studied but one year, plays remarkably well the same technical studies, and with fine musical understanding and tone quality, also the Borowski "Adoration," "Berceuse"



CARL STECKELBERG,

Artist and pedagogue, University School of Music.

from "Joscelyn," "Call Me Thine Own" (Halévy), intermezzo from "Cavalleria Rusticana," and the Bohm "Perpetual Movement." His talent is so remarkable that the musicians who have heard the little prodigy predict a future for him.

Yet Mr. Steckelberg maintains that there is positively no difference in the playing of the two children—and that were the two placed in the same room their individual work would be indistinguishable. There is one difference—the talented lad retains his knowledge, while the other boy—also older—must continually repeat his studies in order to improve.

Proper method, Mr. Steckelberg insists, is the keynote to the success of his pupils regardless of the degree of talent each one may possess.

Noted Lincoln Artists

Numerous private teachers—practically all of them from "foreign" parts—have been attracted to Lincoln by its magnificent possibilities—rather be it said—its existing opportunities. Its population is cultured, ambitious and open to musical conviction; its energetic and capable people have for the most part acquired wealth. The entire State is, in fact, a rich one—rich in a financial way, education and good humor.

Louise le Baron and Walter Wheatley, familiar to every artistic corner of the Old World as well as the New, are happy here, with their large class of pupils, their opportunities through their manager, M. Galley, of presenting occasional tabloid opera as at Ravinia Park, North Shore, Chicago, their appearances in Omaha, and so on.

Professor Molzer, formerly of Berlin, is doing big things in the violin field here. One particular and bright star in this musical firmament is little Lillian Cinberg. Still a comparative child, she has acquired much in artistic, musical interpretation and notable technic; behind it all is the genuine feeling and love of her art that is but rarely in-born.

Miss Cinberg is of Russian descent and inherits all the fire and potency of her race. She can play with varied ability more than eighteen concertos, including the most



LILLIAN CINBERG,
Violin prodigy.

difficult in the concert artist's repertoire. From the hands of one so young such thrilling climaxes and such evidences of verility are seldom heard, and her intonation



CONFERENCE, HELD AT LINCOLN, NEB., MARCH 20-24, 1916

is true. Her instruction has been entirely at the hands of Professor Molzer, and probably will continue to be for some time.

Miss Cinberg will tour next season for a few weeks, accompanied by her sister, Esther Cinberg, an accomplished pianist.

Mr. Molzer has a number of representative pupils who have profited by fine instruction.

Excellent "Carmen" Performance

The Le Baron-Wheatley Opera Company, composed of artist-pupils of these two operatic luminaries, gave a highly creditable production of "Carmen" at the Oliver Theatre on Friday evening, to honor the National Association of Supervisors, the latter being guests of the Lincoln Commercial Club and President Richards.

With the production of opera confined almost exclusively to the metropolitan centers of the world any attempt to popularize this musical form along continental lines is most laudable. The performance had the distinct advantage of being exceptional in many ways. It was a distinguished production for this city.

Louise le Baron is an ideal Carmen, her successes abroad, as well as in America, being established facts. Several seasons ago Miss le Baron proved to be one of the best Carmens ever appearing at Ravinia Park, Chicago, where the standard is high. This singer possesses finished stage technic and histrionic powers. Her vocal equipment is rare, the quality of her voice is rich and lovely and of astonishing range. Particularly did the Habanera of Miss le Baron meet with warm approval. Walter Wheatley's voice of beautiful quality has lost none of that charm which made his Covent Garden debut such a success. As Don José he achieved splendid results. His voice is true and musical, and possesses a carrying power in his pianissimo that is unusual.

Jessie Murry was cast quite correctly for Micaela. It appears that this young woman is an artist-pupil of the Wheatley studio. However, her work possessed the finish and beauty of the professional Micaela. Her gifts are many, and to them she has added careful study. In her singing, even to the smallest detail, there was no suggestion of the amateur. Her success was remarkable.

Louis Kreidler was imported for the role of the Toreador.

Orchestra and chorus were in accord under the capable direction of Carrie B. Raymond. It is certain that to this musician's assiduous labors much of the distinction of the performance is due. Unlike many women musicians she has the gift of leadership. The chorus, which included young vocalists from the Le Baron-Wheatley studios, is as well an equipped organization of amateur singers as will be found in any city of the Great West. Attacks, shading and climaxes all were well given. The smugglers, L. J. Strain and Glen Mason; Frasquita, Ethlyn Matson; Mercedes, Pearl Daniels, joined Carmen in the quintet with spirited and delightful result. D. L. Redfern was Zuniga.

The advantage of this ensemble work to ambitious students cannot be overestimated, and it is expected that the city of Lincoln will support the enterprise in the future as heartily as on this occasion.

What Transpired at the Conference

Representative music supervisors, attending the National Conference at Lincoln this year, were unanimous in the decision that it was a success.

The review covering Monday's and Tuesday's activities appeared last week in the columns of the MUSICAL COURIER. This present review includes all that transpired from the last named day until the close.

"The Influence of Folk-Music in the Progress of Art"

Said Otto Kinkeldey, of New York, in part, to quote from the Lincoln Daily News:

"The songs of the people are the only songs that are going to endure for posterity. Great compositions which have made composers famous owe their success to their extreme simplicity rather than to their complex harmonies," the speaker declared in an address on "The Influence of Folk Music on the Progress of Art."

"... The employment of the folksong in the schools will be much more productive of results than the selection of the complex difficult works. Scores of mistakes have been made in selecting high complicated operas and choruses for presentation by the school children when they have not mastered the simpler folksongs.

"Schools and styles of music have come and gone, men of genius have struggled and the world of music has been found ungrateful, but throughout all musical history we hear one clear, sympathetic strain, the folksong. He who manages to keep in touch with the musical soul of the peo-



SIDNEY SILBER,
Pianist.

ple is in no danger of mingling his own art with things doomed to death."

Pupils in "Bohemian Girl"

Wednesday morning was devoted to visiting classes at the numerous local schools, in which the supervisors found much to inspire and admire, because of the excellence of the work accomplished under the supervision of Professor Miller.

Later in the day, selections were given by classes from Wesleyan University.

In the evening a student performance of the "Bohemian Girl" was given at the Oliver Theatre. That this opera could be given so desirable a production at the hands of school children was a matter of surprise. C. H. Miller directed the chorus and orchestra.

Before several hundred supervisors and a local audience students of high school age acquitted themselves as principals with distinction. Bernice Reed, Paul Williams and Curtice Reed received acclaim for style and beauty of voice.

Molzer an Artist

Thursday morning's program opened auspiciously in the Lincoln Hotel ballroom, featuring a violin program by August Molzer, a resident artist. Necessarily this was comprised of short classics, each a bit of rare art. Particularly commendable in his work is a sweetness as well as breadth of tone and a facility as remarkable as it is unusual. The soloist received an ovation and was obliged to respond with two encores.

Chicago Represented

W. L. Tomlins, for many years prominent in Chicago as conductor and supervisor, appeared on many of the programs, giving valuable hints in his several talks. Standing out as a cameo in an artistic background was Prof. H. Grumann, of the School of Fine Arts of the University of Nebraska. On Thursday morning his address, "The Correlation of Artistic Instruction," attracted a large audience of supervisors.

On Friday William Alfred White, of Des Moines, the distinguished theorist, talked on "The Teaching of Applied Music in the Public Schools," voicing many brilliant ideas on the subject. Miss Haywood, of this city, led the discussion, which was an interesting one. Other prominent speakers were given opportunity to exploit their views, which they did, in some instances, to advantage.

Lincoln Man, Vice-President

Election of officers for the ensuing year resulted as follows: President, P. W. Dykema, Madison, Wis.; vice-president, C. H. Miller, Lincoln, Neb.; secretary, Julia Crane, Potsdam, N. Y.; treasurer, James McIlroy, McKeesport, Pa.; K. W. Gherkins, Oberlin, Ohio, was elected new member of the board of directors.

Michigan Next

Grand Rapids, Mich., will be the next meeting place of the National Conference of Directors. This was accom-

plished through the efforts of J. Beattie, supervisor of music in public schools of Grand Rapids. Though the majority of the members voted for that city as the next logical meeting place, the final decision was left to the board of directors, which returned the favorable answer late in the afternoon.

A Glorious Flirt

Saturday morning saw the departure of the several hundred musicians, some to the East as far as Maine, others to the Pacific Coast and sunny California. Texas sent an enterprising and accomplished representative, while Chicago contributed the greatest number of members to the convention.

Iowa, unquestionably one of the first States of high rank educationally, sent a large contingent, prominent among whom was C. A. Fullerton, president of the State Teachers' College, Cedar Falls, and William Alfred White, of Des Moines.

Nebraska, with its numerous musicians, many of whom are residents of Lincoln, sent a large delegation. Ohio and Indiana sent a few interested delegates, as did Kansas and Kentucky. Wisconsin was represented by no less personage than the composer, Otto Meisner, of Milwaukee.

The Birth of An Association

Nebraska heretofore never has had a State Association of Music Teachers. The enthusiasm of the present national convention and other influences evidently have inspired the organization of a convention most essential to the musical life of a State. Friday, only a handful of Nebraskans met in the conference hall, and with concentrated effort these few important ones arrived at a satisfactory conclusion, after some little difficulty. The difficulty was this: Shall the supervisors be admitted?—in fact, "Who is eligible?"

Sidney Silber by common consent presided, and as he was largely responsible for the staging of the enterprise. His plan was to admit for membership all persons interested in music and its advancement, including supervisors and laymen, as well as private teachers.

Mr. Silber positively declined at the outset to be considered as a possible nominee for office. His interest was purely altruistic. C. A. Fullerton, of Iowa, who was invited to be present, said that the dominant spirit in an organization of this type must be the private teacher, but that highly desirable are the supervisors as they prepare the fertile minds of the younger students at schools for the specialist.

C. H. Miller, of Lincoln, gave some valuable points in behalf of the supervisors, and Carl Steckelberg talked interestingly for the pedagogues.

Formal organization was eventually accomplished and Willard Kimball, president of the University School of Music, was elected temporary president.

En Passant

A genial young man whose really fine baritone voice became a target of admiration for the musicianly visitors, was Jerome Swineford, registered from Camden, N. J.

With the assistance of Robert Wilkinson, numerous impromptu recitals afforded pleasure to discriminating guests.

Two charming compositions by a composer whose residence at present is Lincoln, were heard with pleasure by the writer. One possessing particular merit and beauty was "Chant Seraphique" (in the manuscript) from Frank Frysinger's creative brain.

Tuesday afternoon, Carrie B. Raymond, of the University of Nebraska music department, left with the College Glee Club, under her personal musical direction, for a short tour of the State. Florence Woodburn, soprano, and Florence Malone, pianist, are soloists.

A miss in short dresses and plaited hair performed on the piano indeed remarkably well last Monday afternoon at the Lincoln Hotel. In her repertoire were discovered several Chopin waltzes, two Schubert impromptus, the "Rheingold" impromptu and several modern pieces such as the lovely "Budding Spring" of Julie Rive-King. Remarkable facility, as well as temperament unusual in a child were displayed.

"Samson and Delilah," with Louise le Baron and Walter Wheatley cast for the big roles, and James Reid as a principal will be produced in May by the University of Nebraska, under the direction of Carrie B. Raymond. This will be a feature of the annual spring festival, as will the appearance of the New York Symphony Orchestra.

Even the "bell-hops" in Lincoln are musical. One is an accomplished violinist, tutoring under Professor Steckelberg, and the other a boy soprano of undoubted talent.

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Lincoln Notes

Eunice Ensor, a well known music supervisor of Omaha, Neb., brought to Lincoln, on the initial evening of the Supervisors' Conference, one hundred and fifty school boys and girls, to appear in Coleridge-Taylor's "Hiawatha." The musical triumph, for such by common consent it was voted to be, was achieved at the Central High School where hundreds of critical musicians heard the production. The balance was fine, and the attacks and tone quality remarkable, indeed. As pianistic support, Pearl Minnick was unexcelled, and added materially in the artistic finish of the presentation.

Words of commendation were heard on all sides, notably from Glenn Woods, of Oakland, and an authority on school training.

Representing the interests of Ginn & Co., of Chicago, at the National Conference, was Ada Flemming, a charming woman whose manner was matched only by her ability. Miss Flemming is known as a music supervisor of note, and as dean of the N. N. S. faculty directs the work most capably. John Burch, a Dartmouth man, by the way, was another interesting representative of the company's music publications attending the sessions. With them was Dorothy Rogers, young, winsome and evidently a favorite socially. The college is now located in Lake Forest and has all the natural advantages of a summer resort in conjunction with the privileges offered in study.

FRANCES BOWSER.

EDITOR OF MUSICAL COURIER

NOW VISITING IN ATLANTA

[Atlanta (Ga.) Constitution, March 27, 1916.]

Leonard Liebbling, of New York, editor of the *MUSICAL COURIER*, and conceded the foremost critic in this country, is a distinguished visitor in Atlanta for a few days. With Rene Devries, who has charge of the *COURIER* bureau in Chicago, he is at the Georgian Terrace Hotel to remain until Tuesday, and a number of prominent citizens, to whom Mr. Liebbling had letters, called yesterday.

Mr. Liebbling's visit is in the course of a ten weeks' tour of Western and Southern cities, this following upon similar trips through other sections, for the purpose of feeling at first hand the musical pulse of the country. He is making a personal study of musical conditions everywhere, and of the trend of opinion among musicians, music lovers, and musical promoters of representative type.

His magazine, which is more than forty years old, has long been substantially recognized as a leading mold and reflector of the best class of artistic opinion; an unquestioned authority in music, and a standard publication likewise from the standpoint of news interest.

Mr. Liebbling, himself a musician and composer of reputation, comes of a family musical for generations, and this inheritance may account in part for the versatility of his genius. Imbibing music from infancy as the atmosphere of home, he was educated under the best auspices in this country and for many years in Europe, and his very personality is an index to his achievements—his air confident, his presence engaging at once and holding the interest; his views enthusiastic, sometimes idealistic but convincing in their practical strength, and in his power of exploiting them.

He commented at once upon the success and popularity of Atlanta's annual opera season, but believes that a city of the civic spirit, ambition, and temperament which has made possible such an institution should broaden its outlook, go in for other musical forms also, and make music an all the year round interest.

Any city which so loves opera and can so easily find the money for it, he urged, could finance an orchestra of the genuine musicianly standard other progressive cities are supporting; orchestras which make musical history, and pave the way for chamber music and the taste for the musical art in all its highest aspects.

In a number of cities on tour he has made a strong impression, as reflected in newspaper reports, in addresses before audiences of the substantial citizenship, on this very theme; the broadening and refinement of the character of musical enterprise; the patronage of music in its higher mediums of expression; and the encouragement, the support of the musical artist, whether he be Italian, American or Chinese, if, to use an Americanism, he can "deliver the goods."

LOUISE DOOLY.

People's Chamber Music, April 8

The final concert of the People's Symphony Auxiliary Club (chamber music) will be held at the Washington Irving High School, New York, Saturday evening, April 8. The attraction for the evening is the Flonzaley Quartet.

The program will include the Haydn quartet in D major, op. 76, No. 5; Glière's suite for violin and cello, and Schumann's quartet in A minor, op. 41, No. 1.

Students and workers will be eligible to the usual low

rates of admission, and can secure their tickets at the box office.

KLAMROTH PUPILS' ACTIVITIES

Mrs. Riccardo Martin Sings Novelties—Frederika Sims' Attainments—Mrs. Klamroth Accompanies

Mrs. Riccardo Martin, soprano, who is becoming known as a singer of unusual personality, sang for a private audience at the studio of her teacher, Wilfried Klamroth, New York, March 30, the following program:

German songs: "Immer leiser," von Liliencron; XIV Century Song, Old German; "Gleich und Gleich," Haile; Russian songs: "Dissonance," Borodin; "Gipsy Song," Russian; "The Cuckoo," Arensky; "The Butterfly," Arensky; French songs: "La chevlure," Debussy; "Le jardin les bambous," Alin; Hungarian songs: "Lakadolum," "Nyisd kibabam," "A szerelem," Simko; Songs in English: "Siciliana," Sinigaglia; "The Mother," Ivor Novello.

The manner and art of Mrs. Martin's singing is highly individual, brightened by intellectuality and musical spirit, and she makes everything especially interesting by saying a few unaffected words, descriptive of the song and its meaning. Her power to express sorrow was depicted in "Immer leiser," while the sweetness and simplicity of the Old German song was genuine. That she can translate humor into her singing was evidenced in "Gleich und Gleich." All these songs were sung with telling effect, murmurs of pleasure and hearty applause succeeding each one. Mrs. Wilfried Klamroth played beautiful and sympathetic accompaniments.

Frederika McH. Sims, three seasons a Klamroth pupil, last year sang with success in light opera in Newark. March 15 she sang "In a Persian Garden" in that city, with three more performances of the same work to follow. She appeared in Baltimore, Md., March 21. Her voice and singing are greatly admired, for they are marked by great range, full of dramatic power and brilliancy, of appealing quality, coupled with very sympathetic personality.

A Holt Versel Pupil Scores at Boulder, Col., Chautauqua

Jennie Hill Barry, a graduate pupil of Mrs. Holt Versel, of Kidd-Key Conservatory, Sherman, Tex., was presented at Chautauqua auditorium, Boulder, Col., for the first



JENNIE HILL BARRY.
Pupil of Mrs. Holt Versel, of Kidd-Key Conservatory,
Sherman, Texas.

time before a public audience. She is reported to have displayed in her singing a finish and artistic beauty rarely found in so young a pupil; it was said of her voice that it has, besides purity and clarity of tone, that warmth of color which gives to a singer power over the hearts of her listeners, and that she might have been Mignon herself, a sad little figure singing wistfully, "Alas, would that I were returning to my dear native land." Her songs with their varying moods discovered naturally new beauties in this charming young voice. The simple tenderness and musical worth of the lullaby by Louis Versel were especially pleasing to the audience.

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UNFAMILIAR CELLO MUSIC HEARD

Boris Hambourg Gives Splendid Example of His Art at Aeolian Hall, New York

Boris Hambourg, the Russian cellist who spent several of his younger years in London and who has recently become a resident of New York, gave a recital of more or less unfamiliar cello music at Aeolian Hall, New York, last Thursday afternoon, March 24. The one outstanding feature of the recital was the particularly smooth and oily tone which the cellist had the skill to maintain throughout the entire program, notwithstanding the exigencies of technical complexities and the fleetness of many a florid passage. Many cellists choose a bridge too high and strings too thick in order to gain an intenser though coarser tone. Another excellence of Boris Hambourg's playing is that it is almost always perfectly in tune. Those occasional lapses from strict intonation, which so often mar double stopping on the cello that they might justifiably be thought inevitable, this young Russian artist happily knows how to avoid.

And Boris Hambourg has an admirable freedom and elasticity in the wrist of his bow arm. Technically, therefore, this cellist is thoroughly equipped to take his place on any concert platform. As an interpreter he did nothing that was not dictated by good taste and sound judgment. There are, of course, temperamental differences of opinion which add zest to the interpretations of all public artists. Certain purists might have preferred a less expressive and a more rhythmical performance of the Bach sonata, or suite, for unaccompanied cello. Others might have found a classically strict interpretation tame. Boris Hambourg was well within his rights to play all the works on his program in the manner that seemed best to his judgment; plus his temperament. As a composer, the cellist was an emphatic success. He has a happy melodic flow and his harmonies are rich and varied without exaggeration and strained effects. In his "Cosaque" Russian dance, the enthusiasm of the audience caused a burst of applause to interrupt the music in the middle of the performance. Tchaikowsky's "Variations sur un Theme rococo" were played by Boris Hambourg with the New York Philharmonic Orchestra in Carnegie Hall some four years ago, if memory serves. They were most brilliantly and effectively performed on this occasion with piano accompaniment, necessitating two extra numbers at the end—a rushing allegro by Popper, and an elegy by Massenet.

The complete program was as follows:

Sonata	Johann Ernest Galiard
Gavotta	Stefano Galeotti
Adagio, from Gamba Sonata	Handel
Allegro vivamente	Salvatore Lanzetti
Suite in G for cello alone	J. S. Bach
Prelude, G minor	Boris Hambourg
Nocturnette	Boris Hambourg
Cosmque	Boris Hambourg
Variations	Tchaikowsky

At the piano, Josef Adler.

**Reinald Werrenrath to Tour with
Chicago Symphony Orchestra**

According to the Indianapolis (Ind.) News, "Reinald Werrenrath's own particular distinction lies in the dramatic power, the range and the flexibility of his voice, qualities that came to view as did his excellent enunciation in his first number, the prologue to 'Pagliacci.' In this long and exacting number he won instant recognition and appreciation for his easy production of big tones and his interpretative gifts. . . . Mr. Werrenrath found his highest level of accomplishment in Sinding's 'Licht,' a truly big song, in which the voice gathered power for a magnificent crescendo for an ending. This brought hearty applause, and Mr. Werrenrath returned and gave 'Drink to Me Only with Thine Eyes,' in the softest, most subdued manner possible, showing by contrast how he could control his powerful voice."

And this opinion seemed to be shared by musicians in the various sections of the country where this splendid baritone has appeared, for in the Cleveland (Ohio) Press this passage was found: "His work, while capable of a rich sonority, is of that smooth and limpid character that evidences absolute vocal control. His tonal emission is artistically exact, but yet of such freedom and elasticity as never to suggest deliberation of perfunctory premeditation. Werrenrath has attained the artistic condition when artistic

expression has become a second nature. Let the requirement be either repressed emotion or dramatic fervor, his refinement in tonal expression is always the same—personal and extremely artistic."

Mr. Werrenrath will give his New York song recital in Aeolian Hall on April 14, and early in May he is engaged to go on the spring festival tour of the Chicago Symphony Orchestra, Frederick Stock, conductor.

**Margarete Matzenauer's Most Successful
Operatic Season in America**

Since the opening of the season at the New York Metropolitan Opera House, Margarete Matzenauer has achieved a series of unusual triumphs in the dramatic soprano roles of Santuzza and Brünnhilde and in the mezzo roles of Brangaene, Ortrud and Azucena. Her success on the opening night as Delilah in Saint-Saëns' "Samson and Delilah," with Caruso as Samson, marked auspiciously the opera season of 1915-1916 in New York. As the New York Tribune remarked, "From a German contralto role of Brangaene to a Sicilian soprano is a remarkable journey, yet she accomplished the ascent very successfully."



MARGARETE MATZENAUER What some of the other musical reviewers of the press thought of her impersonation of this role is embodied in the following excerpts from various metropolitan dailies:

"Mme. Matzenauer's voice seemed at times a little overpowerful for the expression of the pathetic heroine's grief, but her interpretation was impressive," was the verdict of the New York America. The Evening World was most enthusiastic: "Margarete Matzenauer as Santuzza gave so commanding an exposition of the character that she must be considered first. . . . Mme. Matzenauer may challenge comparison with the greatest and best. Her impersonation was vivid, absorbing, convincing. Her makeup and facial expression were a marvel. Her singing was impeccable. Nothing that she has done so far is more praiseworthy. Thank you, Mme. Matzenauer." Other comments follow:

Considering the fact that on the previous evening, Mme. Matzenauer had sung the contralto role of Brangaene in "Tristan and Isolde," her singing of the dramatic soprano role of Santuzza last night was something of a feat. She acquitted herself with credit in singing and acting.—New York Herald.

The singing of Mme. Matzenauer as Santuzza in "Cavalleria Rusticana" was marked by great dramatic fervor and a perfection of technic that outshone anything she has done in this respect this season.—New York World.

Giulio Gatti-Casazza may well congratulate himself on having so versatile an artist as Margarete Matzenauer in his company. She looked surprisingly well as Santuzza and gave an impersonation of Mascagni's heroine that from a musical as well as from an histrionic point of view was forceful and convincing.—New York Press.

In "Cavalleria" Mme. Matzenauer sang as Santuzza, giving to the role not only a flood of tone, but also the anguish that belongs to it.—Brooklyn Eagle.

The principal interest attaching to the performance of Mascagni's opera was that Mme. Matzenauer appeared for the first time as Santuzza. She was impressive. Her acting, including facial expression, was forceful, and in appearance she identified herself successfully with the character.—New York Times.

Mme. Matzenauer's lovely voice overshadowed the music of Santuzza. She is capable of such tremendous achievements that her ability more than dominated her opportunities.—New York Journal of Commerce.

Mme. Matzenauer won handsily with full "Cavalleria" honors. That opulent voice was a match for Mascagni's organ-toned Easter hymn and intermezzo. She not only acted superbly, but in facial expression alone proved herself the little Mary Pickford of opera.—New York Evening Sun.

Mme. Matzenauer, on the whole, impersonated the role admirably, singing the music well and acting with fine dramatic feeling.—New York Sun.

Mme. Matzenauer sang Santuzza well and acted with fine dramatic feeling.—New York Globe.

Mme. Matzenauer was the heroine of the double bill, "Cavalleria" and "Pagliacci," last night at the Metropolitan. She appeared as

Santuzza in "Cavalleria" and put another leaf to her laurels.—New York Morning Telegraph.

Mme. Matzenauer has been studying voice for the past fifteen months with Delia M. Valeri, the well known vocal teacher, whose New York studios are located at 1744 Broadway, New York.

AMERICAN INSTITUTE MUSICAL RECEPTION

Chittenden Pupils Play—Lanham and Pupils Sing—Large Attendance

A musical reception was given at the New York American Institute of Applied Music, Kate S. Chittenden, dean, April 1. The guests of honor were Mrs. Samuel Auchmuty Tucker and Donald N. Tweedy, the former pouring tea, the latter listening to his piano and vocal works. Annabelle Wood, who was to begin the program, was called home, necessitating general rearrangement of the carefully planned program. Rose Karasek started the music with a warmly musical performance of Grieg's G minor ballade, later playing pieces by Scott (she had to repeat the "Danse Nègre") and Gernsheim. Alice R. Clausen followed, playing the Wagner-Brassin "Magic Fire Music" especially well, building a fine climax. Elsie Lambe played the finale from Bortkiewicz's concerto, with fine bravour, united with variety of expression. This finale is frankly Oriental in spirit, refreshingly original and musicianly at once.

Compositions by Donald N. Tweedy (Harvard, '12, now instructor of music at Vassar College) filled a good portion of the program. They are all of the modern, "free modulation and free form" spirit, with much that is unique and interesting. Gladys Davis' high notes in "I'm Tellin' Ye" and the dramatic quality of Mrs. R. E. Powers' voice in "To a Late Robin" made effect. On short notice Elsie Lambe learned and played three piano pieces in place of Miss Wood, containing widely contrasting moods, the prelude making special effect. Mr. Lanham sang the darkly dramatic "O Captain" with fervor, and the audience, which was made up of students and people who are prominent in the musical world, was demonstrative in expressions of appreciation. Tea and cakes were served, and there was a general feeling of good fellowship engendered, with congratulations to all the participants, and special greetings to Miss Chittenden.

The corrected program read: Ballade (Grieg), Rose Karasek; "Cameo," op. 56, No. 2 (Coleridge-Taylor), "Magic Fire Music" (Wagner-Brassin), Alice R. Clausen; compositions by Donald N. Tweedy, of Danbury, Conn., "I'm Tellin' Ye Guid Bye," sung by Gladys Davis (pupil of Mr. Lanham); piano prelude in B flat minor, "Fantasie on a Pastoral Theme" prelude in E minor, played by Elsie Lambe; "To a Late Robin," sung by Mrs. R. E. Powers (pupil of Mr. Lanham); "O Captain, My Captain," sung by McCall Lanham; "Chansonette" (Cyril Scott), "Aeolus" (Gernsheim), "Danse Nègre" (Cyril Scott), Rose Karasek; concerto, finale (Bortkiewicz), Elsie Lambe, accompanied by Francis Moore.

Berne Pupils Recital

Advanced pupils of Alexander Berne presented an interesting program at his Newark (N. J.) studio, on Wednesday evening, March 15. It was one of the regular "criticism classes," which have been held monthly this season, and which have been a "spur" to the pupils in their work.

The program was the following: Prelude, C sharp minor (Rachmaninoff), Lillian Brehme; "Hark! Hark! the Lark" (Schubert-Liszt), and etude, A minor (Czerny), barcarolle, G minor (Rubinstein), May Corkhill; etude, A minor (Chopin), Sophie Allison; nocturne, G minor (Chopin), Eleanore Bradley; etude in E major and C sharp minor (Chopin), by Nelson Oertel.

The second half of the program consisted of two groups, covering selections by Scarlatti, Mozart, Delibes, Bach-Saint-Saëns, Schumann and Chopin. These were played by Edith Widmer, who will give another recital at the studio on April 14.

SAVANNAH, GA.—Olive Gould, assisted by Minnie Baggs, arranged a sacred concert for a vesper service at the First Christian Church. The soloists were Misses Gould, Baggs and Ethelyn Oliver, Fred McMillan playing a cello accompaniment.

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VON ENDE SCHOOL CONCERTS

Concerts by members of the faculty of the von Ende School of Music, Herwegh von Ende, director, are given frequently, one of the last being by Alberto Jonas, who, on March 28, gave a recital of piano music, with the following program: Largo in F major (Bach), (arranged by Saint-Saëns), sonata, op. 57, "Appassionata" (Beethoven), nocturne in B major, "Scotch Lances" (Arranged by A. Jones), ballade in A flat major (by request) (Chopin), "Caprice" on the Ballet Airs, Gluck's "Alceste" (Saint-Saëns), "Isolde's Liebestod" (Isolde's Love-Death), from "Tristan and Isolde" (Liszt), "The Erlking" (Schubert-Liszt).

This was described by one present, who echoed the minds of many hearers, as a wonderful recital. The power and fascination of Jonas' playing is potent as ever; whether he whispers in pianissimo or plays with bravour, it is a spell, and listeners pay him the compliment of giving entire attention to every note. The beauty of touch, and clearness of interpretation are and always have been characteristics of the Jonas playing, and on this occasion the hundreds who heard him were delighted as never before, it was all so beautifully done, with such sane tone and controlled intellectuality. Recalls and encores were numerous.

Nicholas Garagusi, artist-pupil of Arthur Hartmann, gave a violin recital March 31, which, while not so largely attended as the Jonas recital, was heard by an extremely attentive and appreciative audience. The young artist, who has hitherto been praised in the columns of the MUSICAL COURIER, confirmed previous knowledge, indeed, heightening that impression through his extremely tasteful playing of the Nardini concerto in E minor, and of Saint-Saëns' "Rondo Capriccioso." He was sure and steady in the former, graceful and effective in the French work. Beside these, he played short pieces by Zimbalist, Kreisler, Hartmann, Sarasate, and his own "Appel d'Amour," a work of considerable merit, with spontaneous melody. He had to play encores. Mr. Hartmann received congratulations on his pupil's playing.

April 7 there will be another recital, by students of the institution, at 8:30 o'clock.

Marie Sundelius, Chief Feature of Swedish Concert in New York

From an artistic and musical point of view the singing of Marie Sundelius was the chief feature of the concert given in Carnegie Hall, New York, on Saturday evening, April 1, for the benefit of the Scandinavian Emigrant Home. The brilliant and, at the same time, sweet voice of this well known soprano, with its peculiar note of pathos, was heard to the best advantage in the "Ave Maria," from Bruch's "Cross of Fire," and in four songs in foreign languages that are seldom seen on New York concert programs and which were not named on the program of this concert. One of them was by Sibelius, another by Körling, and two were by Peterson Berger. As an extra number Marie Sundelius sang the popular English song, "Fairy Pipers."

Gustave Lindgren played Bonnet's "Concert Variations" for organ, Henrietta Leibowitch played piano solos by Scarlatti, d'Albert and Chopin, the Edna White Quartet of lady trumpeters rendered several airs to the edification of the vast audience, Percy Richards sang several songs for bass in Swedish and English, the Aeolian Male Chorus, under the direction of Carl Nelson, was heard in a number of part songs, as was also the United Swedish Choral Society, directed by O. T. Westlin.

The audience appeared to enjoy every number on the long program and there was generous applause for every one, though Marie Sundelius was given a reception worthy of her rank as an artist.

His Excellency, W. A. F. Ekengren, Swedish Ambassador to the United States, made a speech.

Some Will A. Rhodes Encomiums

"Mr. Rhodes made his debut before a Youngstown audience and proved an instantaneous favorite," declared the Youngstown (Ohio) Telegram, regarding the singing of Will A. Rhodes, the tenor. And the same paper further states:

He has a tenor voice of great power and brilliancy which he handles with intelligence, and his messa voice work is especially good. A pleasing stage presence greatly enhances Mr. Rhodes' work. His first number, "Jean," by Charles Gilbert Spross, was enthusiastically received; this was followed by the dainty "Moon on the Water" of Charles Wakefield Cadman, and the group was closed with Campbell-Tipton's well known "Spirit Flower." The singing of all three numbers was characterized by a comprehension of their possibilities and intelligent interpretation. Mr. Rhodes gave a clever little optimistic number as an encore.

Three other cities added their quota in his praise, thus:

From an artistic standpoint the concert was wonderful. . . . William A. Rhodes, of Pittsburgh, who was the tenor soloist in "The Messiah," given last May by the Handel-Haydn Oratorio Society, rendered three groups of three songs: Each and every number was

heartily applauded. Mr. Rhodes is a talented musician and his voice is very pleasing. His enunciation is splendid and his tones are round and his voice is very resonant.—Sharon (Pa.) Telegraph.

His two groups of songs were received with the hearty applause of the house. His first numbers were "Birth of Morn," "Love's Pleading" and "Were I a Bird." His second group of songs included "Gray Days," "I Hear a Thrush at Eve" and "Lift Up Thine Eyes." His powerful voice of rare beauty of tone never sounded to better advantage than last night.—East Liverpool (Ohio) Tribune.

Mr. Rhodes has an unusually beautiful voice of wide range and was enthusiastically received. The lullaby from "Jocelyn" was sung with much feeling, while "The Morning of the Year," by Cadman, brought loud applause from the audience. In the second group of songs Mr. Rhodes sang for an encore the "Mamma's Song," by Sidney Homer, which again greatly pleased his audience.—Mansfield (Ohio) News.

RECITAL AT LOS ANGELES ATHLETIC CLUB

Anthony Carlson and Advanced Pupils Give Program of Great Variety Splendidly Interpreted



ANTHONY CARLSON.

Mrs. Thayer was further heard in Tchaikowsky's "Farewell, Ye Hills," from "The Maid of Orleans," while Miss Isgrig sang "The Bird of the Wilderness" (Horsman) and "Where My Caravan Has Rested" (Lohr), displaying, as do all of Mr. Carlson's pupils, an unusually excellent legato, a perfect portamento, fine breath control and, especially, a complete mastery of tone color and dynamics, evidenced by varying shades of expression and gradual crescendos from soft to loud, or decrescendos from loud to soft, a power that is quickly developed by Carlson's inimitable method.

Eva Young Zobelein, whose beautiful contralto has already been commended in these columns, was heard with genuine pleasure in Rachmaninoff's "Morning" and "The Flood of Spring," and again in the famous aria from "Samson and Delilah."

Clifton Herd, excellent young tenor that he is, sang "Recompense" (Hammond), "Where'er You Walk" (Handel) and "Calm as the Night" (Bohm), displaying the endowment of genuine gifts and very artistic style, although he has studied only a comparatively short time. Mr. Herd was again applauded in an aria from "Bohème."

Rose Zobelein Lick, who possesses a voice of unusual beauty and a charmingly sympathetic manner, sang, "One Fine Day," from "Madame Butterfly," and a group of three songs—"Fussreise" (Wolf), "Der Schmidt" (Brahms) and "El Celoso" (Alvares).

Leonore van der Lieth possesses unusual talent and a charming manner that wins instant success. She was heard on this occasion in "Call Me No More" (Cadman), "The Sea" (Schaefer), a beautiful composition, and "The Little Gray Dove" (Saar), and again in "Depuis le jour," from Charpentier's "Louise."

Carlson himself was heard only in a duet, "The Liberty Duet," from "Puritani," which he sang with his pupil, Rodrick Wance. This stirring conception from the old school had to be repeated, and one could but regret that Mr. Carlson did not give still more of his own excellent art for the public benefit, for he possesses a voice of rare beauty and a complete mastery of all of those elements which go to make a true artist. Mr. Wance was again heard in "Wotan's Abschied."

The program of the evening was closed by Mr. Buley, who sang three of Dvorák's "Gypsy Songs" with much spirit and sentiment.

There were many encores. How Mr. Carlson does it I cannot pretend to say, but he gives to all of his pupils that apparent ease which adds so greatly to the enjoyment of the audience in their offerings. Hence the encores. Instead of the painful nervousness manifest in so many pupils' recitals, a nervousness which soon communicates itself to the audience, there is here a complete absence of any such timorousness. The more one sees of Mr. Carlson's work the more does one appreciate him as a teacher and singer of unusual worth.

POUGHKEEPSIE, N. Y.—The Dutchess County Association of Musicians, whose president is George Coleman Gow, arranged for recitals by Mischa Elman, Ossip Gabrilowitsch and Emilio de Gogorza.

A Communication Regarding Christian Science

Committee on Publication of
The First Church of Christ, Scientist
Norway and St. Paul Streets
Boston, Massachusetts

To the Musical Courier:

The fact that Christian Science is becoming known and accepted by intelligent persons while it is still the object of disrespectful allusions by others who are not so well informed, was illustrated in the March 23 number of the MUSICAL COURIER. On two of its pages were portraits of well known singers who are Christian Scientists, while on another page a contributor referred to "Christian Science or other cults and isms now running riot in our land."

A cult or an ism, when spoken of in this manner, is merely something which the speaker does not approve. To him the devotion of other people has become an offense, and he seizes an opportunity to publish his disapproval of it. Thus, the Christianity of the first century and the Reformation of the sixteenth were the cults and isms of those times; that is, to persons who vaguely disliked them.

In a survey of religious history, Christian Science may be called the Restoration, the restoration of original Christianity with its spiritual power over evil including disease; and it is now possible to say, as a matter of accomplished fact, that this teaching and practice has already exerted a more profound influence upon the world's religious thought than was ever produced before in the space of fifty years. This effect is due, however, not to Christian Science considered as distinct from original Christianity—for no such separation can be made—but to its identity with the Christianity of the gospels as distinguished from the Christianity of the creeds. Such being the case—and this can be ascertained by any man for himself—Christian Science is not to be disposed of by disdainful comments, but is to be known by what it teaches and by what it contributes to the welfare of its adherents. On these points there are more than a few readers of the MUSICAL COURIER who can speak from experience. Yours truly,

(Signed) CLIFFORD P. SMITH,

Committee on Publication

of The First Church of Christ, Scientist.

Boston, Mass., March 29, 1916.

The Whys Give Annual Recital

On Tuesday evening, March 28, T. Foster Why and Mme. Rost-Why gave their annual recital at the Central Congregational Church, Brooklyn, N. Y. Although it was a disagreeable evening, the affair drew a large crowd of appreciative listeners. The program was well balanced, the singers each giving two groups, an aria and combining in two duets. Mme. Rost-Why delighted in songs by Padewski, Mendelssohn, Fox, Grieg, Gretschaninoff, Hal-sey, Rubens, Chadwick and Nevin. Of these, Grieg's "Morgenthau" was especially well given and the Rubens' number, "Sea and Sky," was encored. Mr. Why contributed works by Martini, Berwald, Schubert, Franz, Handel, Hatton, Nevin and Gere. "Die Blauen Fruehlingsaugen" by Franz particularly pleased his audience and "My Love Is Fair" by Nevin also scored.

Mme. Rost-Why played the accompaniments for both Mr. Why and herself, showing herself to be unusually gifted in that field of music.

Teresa Carreño with Gewandhaus Orchestra

Of Mme. Carreño's recent appearance with the famous Gewandhaus Orchestra under the direction of Arthur Nikisch, the Neue Zeitschrift für Musik says, under date of March 2: "The sensation of the seventeenth Gewandhaus concert was Teresa Carreño, who played the Beethoven concerto in E flat and several Chopin numbers. In previous numbers we have expressed our unlimited admiration of the intellectuality and ripeness of the playing of this great mistress of the piano. Her performance was quite perfect."

Mme. Carreño will make her first American tour for a number of years the season of 1916-17 under the management of J. W. Cochran, Norwalk, Conn.

Marion Green's Bookings

A few advance bookings of Marion Green are: Chicago Haydn Choral Society, in "The Seasons," April 6; Chicago University in "Elijah," April 10; New York Oratorio Society in "The Creation," April 15; Dayton, Ohio, recitals, April 18 and 19; Cincinnati Orpheus Club, recital, April 20; Englewood, concert, April 21; Chicago, in "The Messiah," April 23; Tiffin, Ohio, "Aida," April 25; Tiffin, Ohio, in "The Creation," April 26; Milwaukee Lyric Club, soloist, April 27; Gary Oratorio Society, in "The Creation," April 28; Logansport (Ind.) Choral Club, in "The Creation," May 2; Springfield (Mass.) Festival, "Elijah," May 4; Eureka (Ill.) Choral Society, in "The Creation," May 19.

CHICAGO SYMPHONY PATRONS HEAR TWO NOVELTIES

Oldberg's Symphony and Schelling's "Impressions" Given First Local Performance—Schelling Displays Brilliant Pianism in His Composition—"Siegfried" to Have Al Fresco Production

Chicago, Ill., April 2, 1916.

Last week Frederick Stock again offered the Chicago Symphony Orchestra patrons two novelties in Oldberg's symphony in C minor and Ernest Schelling's "Impressions (from an artist's life) in form of variations on an Original Theme" for orchestra and piano (with the composer at the piano). This season Mr. Stock has inscribed on his programs many new works, some of which have proven most interesting and others not so interesting. Mr. Oldberg's symphony, which won the National Federation of Music Club's prize and played for the first time in Los Angeles last summer, is a serious work of massive orchestration and contains some beautiful passages.

Mr. Schelling is no stranger in these surroundings, as once or twice before he has appeared here in the double role of composer and soloist. In his "Impressions" Mr. Schelling has contributed a valuable work to American literature for the orchestra and piano. His variations—nineteen in number—are interesting, fascinating music, throughout which there is beautiful moving melody. The

orchestration is brilliantly scored and discloses a composer of endless skill and imagination—a masterwork indeed is his "Impressions." Nor was his audience slow in demonstrating its appreciation of this remarkable artist; he was acclaimed to the echo and brought out many times to bow acknowledgment to the plaudits. The interpretation Mr. Schelling gave the work was indeed inspiring and his exquisite pianism was an important part in the ensemble. Mr. Stock and his men also gave of their best, which added to the brilliancy of the performance.

A beautiful rendition of the Weber overture to "Oberon" opened the twenty-fourth program, which came to a fitting close with Sibelius' symphonic poem, "Finlandia."

CAROLYN WILLARD WITH SINAI ORCHESTRA

Carolyn Willard, the prominent pianist, was the soloist at the nineteenth program of the fourth season of the Sinai Orchestra at Sinai Temple last Sunday evening. Miss Willard is an artist well known in these surroundings for the excellency of her work, and her success at the hands of the Sinai audience was as emphatic as it always is wherever and whenever she plays. On Sunday evening she rendered in her artistic fashion a group of solos, including Hinton's romance, "Polka Caprice" by Sapellnikoff, Liszt's "Waldesrauschen" and the polonaise in E minor of MacDowell. Miss Willard also rendered the "Presto Giacoso" from MacDowell's piano concerto in D minor, disclosing to advantage her pianistic excellencies. Arthur Dunham directed the orchestra and played the finale from the Wolstenholme grand chorus in B flat.

"SIEGFRIED" IN BALL PARK

Chicago is to have an out of doors performance of Wagner's music drama, "Siegfried," at the "Cubs" baseball park on the North Side on Thursday evening, June 15, which work will be presented by an all star cast from the Metropolitan Opera House in New York. The Metropolitan Opera Orchestra of 100, Artur Bodanzky, conductor, will assist. It will be under the direction of Wessells & Voegeli, and will include the following artists: Johanna Galski, Brünnhilde; Schumann-Heink, Erda; Frieda Hempel, Waldvogel; Johannes Sembach, Siegfried; Clarence

Whitehill, the Wanderer; Otto Goritz, Alberich; Albert Reiss, Mime; Carl Braun, Fafner.

KREISLER AGAIN

The recital which Fritz Kreisler gave at the Auditorium on Sunday afternoon, March 26, was his third and last appearance in Chicago this season. On his program were Bach's suite in E major, Tartini's "Devil's Trill," Wieniawski concerto in D minor, his own introduction and scherzo-caprice for violin alone, Chabrier-Loeffler's scherzo—valse, Kreisler's rondino on a Beethoven theme and Paganini's "Three Caprices."

This recital was under the direction of F. Wight Neumann.

AMERICAN SYMPHONY ORCHESTRA "POP" SERIES

At the other end of the loop—Cohan's Grand Opera House—Glenn Dillard Gunn directed his American Symphony Orchestra in a pleasing program—the first of a series of three "populars" to be given by this organization under the direction of F. Wight Neumann at the above named playhouse. Assisting the orchestra were three soloists, the principal one being Sibyl Sammis MacDermid, the well known Chicago soprano. The services of Lois Adler, pianist, and Richard Wagner, cellist, were also enlisted. Improvement can be noticed at each new hearing of this organization as was evidenced on this occasion, and though it lacks some smoothness as yet, the orchestra indicates musical possibilities of considerable character. Heretofore Mr. Gunn has set forth programs of American compositions, but the list last Sunday afternoon was made up of works in lighter vein, in which perhaps the orchestra was heard to better advantage. The playing of the overture to Nicolai's "Merry Wives of Windsor" was enjoyable and especially was the Tchaikowsky "Nutcracker" suite lovely. The Massenet "Alsacien Scenes" also was well played. The orchestra gave the pianist excellent support in the MacDowell concerto in D minor. Conductor Gunn's efforts were generously applauded by the listeners.

Mrs. MacDermid's singing of the "Tannhäuser" aria, "Dich theure Halle," was of the artistic sort that is characteristic of this gifted soprano's work. Mrs. MacDermid was also most effective in her group of Chicagoans' songs. "My Love Is Like a Red, Red Rose," from the prolific pen of her husband, was exquisitely done. "The Hammock Song," by Edward C. Moore, critic of the Chicago Journal, and Jeanne Boyd's "At Morning" were heard for the first time and proved elegant and interesting bits. Mrs. MacDermid's rendition of the two songs evoked much enthusiasm. Hers is an organ of unusual beauty, clarity and of large magnitude and used with consummate art.

Two more concerts, to be given on the following Sunday afternoons, will complete the series.

TWO TALENTED SISTERS AND A CELLIST

A joint recital was given Sunday afternoon in the Florentine Room of the Congress Hotel by Nellie and Sara Kouns, sopranos, and Frederick Preston Search, cellist. This reviewer reached the Florentine Room in time to hear Mr. Search in his first group, which comprised two works by the Chicago composer, Maurice Goldblatt—"Avowal" and "Rosalind," Schumann's adagio and Elgar's "Chanson de Matin." In these he drew from his instrument a deep, mellow tone of much charm. Nellie Kouns followed with an aria from Mozart's "Ratto del Seraglio," Dvorák's "Songs My Mother Taught Me," Eleanor Everest Freer's "The Dancers" and Delibes' "Maids of Cadiz." The work from the pen of the gifted Chicagoan, Mrs. Freer, proved highly interesting by its individuality and unusually charming melody. After hearing Miss Kouns it was regretted that we could not linger longer to listen to her sister recitalist, but time forbade. Miss Nellie possesses all the essentials of a successful career—a voice both fresh and lovely in quality, used with art and intelligence. Both

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young ladies are products of the Herman Devries studios. Edward Collins was a valuable support at the piano.

CENTRAL MUSIC HALL HARBORS A JOINT RECITAL

On the same Sunday afternoon, Nina Bolmar, soprano, and Florence Le Claire, pianist, presented a program at Central Music Hall. With numbers by Haberbier, Rive-King and Beethoven, Miss Le Claire opened the recital. This young student has accomplished much in the way of careful tutoring, which, the program informs us, was received under Glenn Dillard Gunn and Mme. Rive-King (of the Bush Conservatory) and gave promise for the future. Miss Bolmar was heard only in Handel's "Angels Ever Bright and Fair" and "E'er Since the Day" from Charpentier's "Louise." In the Handel selections Miss Bolmar—probably due to nervousness—was not fortunate, but in her second offering she was more successful and disclosed to advantage a voice of pleasant quality. Especially is Miss Bolmar to be commended for her excellent diction. She makes every word so distinguishable that a printed text would be superfluous and this is an accomplishment to be proud of. Miss Bolmar has an individual style of singing—one that is all her own. Later she rendered songs by Sinding, Koschat, Ward Stephens, Scott and a group of old Irish songs.

REUTER AND GARDNER WIN SUCCESS WITH QUARTET

Two sterling artists added materially to the program presented by the Kneisel Quartet on Sunday afternoon, March 26. Of the two the lion's share of work fell to Rudolph Reuter, who again demonstrated his ability. Mr. Reuter's work was exceptional by reason of the clear, clean cut technic, and his splendid sense of proportion. His playing is always satisfactory from the viewpoint of musicianship, and the piano part of the Schumann quintet was finely sustained.

Samuel Gardner, violinist, was a material addition to the Loeffler quintet, and though an outsider, his playing was at all times in perfect sympathy with the quartet.

HAVRAH HUBBARD DELIGHTS AUDIENCE AT CORDON CLUB

A large and enthusiastic audience greeted Havrah Hubbard on Tuesday evening last, when he appeared before the Cordon Club to present two of his "Operalogues." It was Mr. Hubbard's first public appearance in Chicago since he resigned as musical critic of the Tribune, and his old friends turned out in force.

In a charming speech relative to Mr. Hubbard's popularity in this city Karleton Hackett, a confrere, reintroduced him to the audience. Mr. Hubbard made a short initial speech as to the urgency of presenting grand opera in English, and though this theme has been thrashed out quite at length, Mr. Hubbard touched upon several important points which have not until now attracted public attention.

Among other things Mr. Hubbard pointed out that the drama and not the musical setting was the salient point of grand opera and until we fully understood that, it was impossible to appreciate any opera. He gave a fine résumé of the story of Montemezzi's "L'Amore die Tre Re." Mr. Hubbard's enunciation is admirable, his delineation of the different characters full of interest and variety and the evening was replete with interest from first to last. An equally admirable translation of "Hänsel and Gretel" occupied the latter part of the program.

ARIMONDI'S REMAIN IN CHICAGO

Mr. and Mrs. Vittorio Arimondi have remained at the Auditorium Hotel in Chicago after the close of the opera season, coaching pupils for opera and recitals, giving stage acting and dramatic instruction and making a specialty of voice placing and development. Mr. Arimondi, who was one of the pillars of strength of the Chicago Opera Association this season, also will give private and public concerts. Mme. Arimondi won first prize at the Conservatory of Milan, Italy, and is an able instructor.

HANNA BUTLER KEPT BUSY

During the present season Hanna Butler has filled many recital and concert engagements, meeting with her usual

success. On March 19 she gave two recitals in Rock Island, Ill., one in the afternoon before the Rock Island Woman's Club and the other a private affair at the home of Mrs. G. B. Davis. Last Thursday she furnished the musical program at a big Masonic meeting held at Medinah Temple. The following from the Peoria Star, written after her concert in Peoria, was reprinted in the Moline Daily Dispatch of March 27:

"The chief event of the program was the reappearance of Hanna Butler, a Chicago singer, who has long been a great favorite with Peoria music lovers. She sang ten numbers, ranging from grand opera to simple ballads, and made one of her biggest successes in 'Annie Laurie,' which she gave exquisitely as an encore at the close of her second group. In the interval since it was last heard here, Mrs. Butler's voice has gained measurably in volume and richness. In addition to the admirable style and finish always noticeable in her work, is a new brilliancy of tone which surprised and delighted her hearers of last evening. The lovely aria, 'Depuis le jour,' from the opera 'Louise,' was beautifully done, and the sympathy and tenderness of her rendition of such songs as Dvorák's 'Songs My Mother Taught Me' and Tipton's 'Spirit Flower' won unbounded admiration and applause."

APOLLO CLUB WILL GIVE "RUTH"

The Apollo Musical Club announces the final concert of the season in Orchestra Hall on April 10. On this occasion the club will sing Georg Schumann's oratorio, "Ruth," which was first presented in America by the Apollo Musical Club in 1910 and repeated in 1913. For this, its third presentation in Chicago, soloists of unusual excellence have been secured in the persons of Grace Kerns, soprano, of New York; Frances Ingram, contralto; Albert Borroff, bass, and Rene S. Lund, baritone, local singers.

WHAT EDWARD CLARKE IS DOING

The monthly studio teas held by Edward Clarke and Rachel Steinman Clarke at the Lyceum Arts Conservatory have grown to be such popular affairs that even the rain and wind of last Sunday did not prevent a large crowd from turning out to hear the program. There are two distinguishing features about these teas: the remarkable number of talented pupils who make their appearance and the excellence of the material rendered. On Sunday, thirteen voice and violin pupils took part, and as samples of the character of the work done the following might be cited: Airs from "Barber of Seville," "Natoma," "Bohème," "Carmen" and "Queen of Sheba." Lewis Sponsler made a most favorable impression with his fine baritone voice and personality. Three of the women singers had alto voices of splendid range and quality, Frances Witwer, Bertha Bell and a newcomer to the studio, Miss F. A. Hoye, of Kansas City. Three of the sopranos might also have been chosen as possessing voices of unusual range and quality, Rita Thomas, Helen Reinhart and Angie de Freest. Miss Cheney and Lorine Peshak, pupils of Mrs. Clarke in violin, exhibited good training and much ability in their numbers.

Lewis Sponsler, pupil of Edward Clarke, was soloist at the alumni banquet of the Toronto University, March 22. He took the place of Mr. Clarke, who is a member of the alumni, but was unable to be present. Mr. Sponsler has been engaged by the Hampton Court Singers, a well established concert company, to tour with them, beginning with their summer Chautauqua tour. This company is one of a number that have been organized, trained and booked under the auspices of the Lyceum Arts Conservatory.

Edward Clarke gave his last lecture-recital on the University Extension Series, March 20, on "American Songs." As was the case in Oak Park, the attendance was nearly doubled during the progress of the course, and this in spite of the fact that the course did not claim to be a "popular" one. Earl Victor Prael, the accompanist, did his part faithfully and was much appreciated in a group of piano solos given by request on the last evening. These two artists, with Rachel Steinman Clarke, violinist, left Chicago this week for a several weeks' concert trip to the Canadian coast. They expect to open in Winnipeg, April 4 and close at Vancouver, April 27.

CHICAGO MUSICAL COLLEGE NOTES

Alfred M. Snyder, banker and patron of music, has given a \$400 annual scholarship to the Chicago Musical College, of which institution he is a director. This scholarship is available for students who wish to take up advanced work in piano and will be competed for during the first week in September previous to the opening of each school year. The Edward F. Bosley scholarship will be awarded at the same time.

The summer school, or normal training course for piano, vocal and dramatic teachers, students and public school supervisors of music in the Chicago Musical College will open Monday, June 26, and continue for five weeks. Special courses under the direction of Julia Lois Caruthers, Harold B. Maryott and Letitia V. Barnum, in addition to

the regular instruction given by the entire faculty, will be embraced in the summer curriculum.

The school of acting rehearsal class, under the direction of Marjorie Valentine, will put into rehearsal during the present term a number of new on act sketches by George Ade.

Saturday, at 11 o'clock, in the Ziegfeld Theatre, Irma Seydel, violinist, was the guest artist. Miss Seydel appeared in a group of numbers at the end of the morning's program. The balance of the recital was given by members of the faculty, namely: Marcia Manley, pianist, Sara Irene Campbell, soprano, and Maurice Goldblatt, violinist. These Saturday morning programs are open to the public.

ISABEL RICHARDSON SINGS AT COLISEUM

Isabel Richardson, soprano, who recently sang with the Kenton Choral Society with great success, sang at the Coliseum on Thursday evening, March 30, for the Kirmess in aid of the German war sufferers. Miss Richardson sang two groups of songs. On April 7 she will sing for the Teachers' Convention at Evanston, Ill. April 23 she will sing the "Triumph of the Greater Love" with the North Shore Choral Association at the North Shore Congregational Church.

Commenting upon her recent work in "The Persian Garden," at the Illinois Athletic Club, The Tri-Color, a magazine devoted to the interests of that organization, says: "Isabel Richardson, the soprano, disclosed a well trained voice of splendid quality and ample range. She sang the several solos allotted to her with thorough understanding and in a manner that aroused the enthusiasm of the audience. Her artistic efforts were greeted with enthusiastic applause."

THOMAS J. KELLY IN CHICAGO

Among the distinguished visitors in Chicago this week was Thomas J. Kelly, prominent vocal coach of Omaha, Neb., who arrived last Monday, March 26, to remain until April 6, when he returns to Omaha to rehearse his Mendelssohn Choir for its April 15 concert. Mr. Kelly then will be detained in his home city until April 16, when he will return to Chicago for a few days. After Easter his Omaha dates will be merely week-ends, as Mr. Kelly intends to make his headquarters in Chicago hereafter. With this valuable acquisition Chicago's musical fraternity will be enriched. Although Mr. Kelly will teach in Omaha at the end of each week, no doubt many of his contingent will follow him to Chicago.

TWO PIANO RECITALS AT BUSH CONSERVATORY

Earl Victor Prael and Lyell Barber were heard in a two piano recital at the Bush Conservatory Recital Hall on Wednesday evening, March 29. Schumann's andante and variation, op. 46; variations on a theme by Beethoven by Saint-Saëns, Grieg's romance and Liszt's "Rakoczy" march made up the interesting program.

MARY WOOD CHASE SCHOOL NOTES

The Mary Wood Chase School of Musical Arts takes pleasure in announcing the exclusive teaching engagement of Alice French Merrill, pianist. Miss Merrill is one of the board of directors of the Amateur Musical Club, and is well known in Chicago musical circles.

Zetta Gay Whitson and Alice French Merrill, of the faculty of the Mary Wood Chase School of Musical Arts, were requested to play the "Ascension" sonata, by Cecil Burleigh, March 28, at the annual Amateur Musical Club

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recital, given at the Art Institute. Miss Whitson also played a group of Kreisler numbers.

A BUSY PUPIL OF ARTHUR BURTON

Arthur C. Kraft, tenor, and pupil of Arthur Burton, sings for the Eglewood Woman's Club, on April 3, and the Wednesday Morning Club of St. Louis, on April 20. Mr. Kraft will sing the songs used to illustrate the lectures given by Henriette Weber on "Shakespeare in Music" on the above dates.

PEORIA MUSICAL COLLEGE RECITAL

A recital by members of the faculty and post graduating class of the Peoria Musical College (Franklin Stead, director) was given Monday evening, March 27, in the college recital hall. Those taking part were Ruth Lillian Cooper, Elizabeth Perry Meek, Elsa Reichelt and Mary Frances Read, pianists, and May V. Ulrich, violinist, who gave works of Beethoven, Schumann, Handel, MacDowell, Strauss-Schütt, Brahms-Bendel and Brahms.

JOHN W. FROTHINGHAM PASSES THROUGH CHICAGO

John Whipple Frothingham, of the firm of John W. Frothingham, Inc., of New York, managers for Louise Edvina, was in Chicago last week for a few days.

MRS. BOROWSKI PASSES AWAY

Condolence is extended to Felix Borowski on the death of his wife, Edith Frances Borowski, who succumbed last Wednesday to an illness of several weeks. Mr. Borowski is the eminent pedagogue, composer and critic on the Chicago Herald.

AMERICAN CONSERVATORY NOTES

The composition class of Arthur Olaf Andersen at the American Conservatory contains some unusual talent and is doing excellent work, judging from the program of their compositions given on Saturday, March 25, at Kimball Hall. Most of the compositions showed a tendency toward the modern school, although not to the extreme.

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While all the numbers were interesting and won generous applause, particular mention might be made of a quartet for three violins and piano by Helen Dallam (who it might be stated, is only eighteen years of age), two short selections for violin and piano by Amy Neill, and a concerto for piano by Wm. Wuthenow. The interpretations of the various selection by Amy Neill, Ruth Ray, Leo Sowerby, Frances Burch and others, were of a high order and were most enjoyable. The manner in which Miss Burch executed many extremely difficult intervals in some of the songs showed unusual musicianship. A large audience was present.

Students of the morning dramatic classes of the Walton Pyre School of Expression and Dramatic Art were presented in "The School for Scandal," a comedy in five acts by Richard Brinsley Sheridan, Thursday evening, March 30, at Kimball Hall.

A recital by advanced pupils of Silvio Scionti, voice pupils of Ragna Linne and organ pupils of Frank Van Dusen was given Tuesday evening, March 28, in Kimball Hall. Some ten students participated.

Renzina Teninga, Harriet Hertz-Seyl and Charles Mitchell Mixer were heard in a program Saturday afternoon, April 1, at Kimball Hall.

RECITAL AT MACBURNIE STUDIOS

An audience that completely filled the spacious MacBurnie Studios assembled on Tuesday evening, March 28, to hear a recital by Esther Muenstermann, contralto, and John Doane, accompanist. Nor did the artistic standard always in evidence at these studios fall short at this time. Miss Muenstermann, in a well arranged program of German, French and English songs, and an Italian aria, disclosed a sympathetic voice of mellow quality and wide range, which she used with considerable skill.

Miss Muenstermann shared the honors of the evening with John Doane, whose accompanying was deserving of the highest praise.

MR. AND MRS. OBENDORFER AT MANHATTAN

Mr. and Mrs. Marx Obendorfer (Anne Shaw Faulkner) appeared at the State Agricultural College at Manhattan, Kansas, on March 27. In the afternoon a thousand school children from the grades heard the stereopticon lecture-recital on "The Ring of the Nibelungen," and in the evening the same recital was presented to a large audience of high school and college students. The affair was arranged by the senior class of the Manhattan High School, which class provided the guarantee.

NOTES

Lucille Stevenson, soprano, will give a song recital on Sunday afternoon, April 16, at the Illinois Theatre under the direction of F. Wight Neumann.

One of the regular concerts of the Amateur Musical Club was given in Recital Hall, Fine Arts Building, on Monday afternoon, March 27. Ruth Breyspraak, Elsa Staud, Cecelia Bellaire and Zoe Kendall Ames furnished the program.

Jaburg-Dilling Recital

Mathilde Jaburg gave a costume recital, assisted by Mildred Dilling, harpist, on Saturday evening, April 1, at the Hotel Majestic, New York. The proceeds of the recital were to go toward the fund for the "Summer Home Charities."

Miss Jaburg possesses a voice of much color and charm and was ably assisted by Mildred Dilling, whose selections were greatly appreciated. The program follows: "Jeune Fillette" (arr. by Weckerlin), "Le Petit Bois d'Amour" (Seventeenth Century), "La Charmante Marguerite" (Old French), "En Passant par la Lorraine" (eighteenth century), Mathilde Jaburg; "Patrouille" (Hasselmans), "Chanson de Guillot" (Martin), (sixteenth century) harpsichord arrangement (Martin), impromptu (Pierne), Mildred Dilling; "Hans und Liesel" (Volkslied), "Sandmännchen" (from the Lower Rhine), "Das Steierland" (Seydler), "Spinn, meine liebe Tochter" (arr. by Heinrich Reimann), Mathilde Jaburg; "Arabesque" (Debussy), "Chaconne" (Durand), "Song of the Boatmen of the Volga" (Russian Folk-Song arr. by H. Cady), "Les Follets" (Hasselmans), Mildred Dilling; old Scotch and English songs: "My Love, She's but a Lassie Yet," "John Anderson, My Jo," "O Whistle and I'll Come to You, My Lad," "I Will Give You the Keys of Heaven" (Cheshire), "The Dumb Wife" (Whittlesy), Mathilde Jaburg.

Mrs. Louis H. Smith was at the piano.

Church Singer Wins Suit

Edith Magee, formerly soloist at the Fifth Avenue Baptist Church, on March 29 won a suit for \$950 in the Supreme Court against Horace W. Fish, chairman of the music committee of that church. Miss Magee claimed

that before the end of the season 1913-14 she had been assured that she need not seek a new place for 1914-15. Acting on this assurance she found herself out of a position, for her contract was not renewed for the latter season. She sued for a whole year's salary and was awarded it. Harry Rowe Shelley, organist of the church for fifteen years past, was also dismissed and has brought suit for \$2,000 which will soon be tried.

Songs Chosen by Geraldine Farrar in Fourth Volume of Ditson's New "My Favorite Songs"

The fourth volume of the Ditson new "My Favorite Songs" series contains thirty-four songs chosen by Geraldine Farrar. More than any other book of the series already issued, Miss Farrar's selection evidences a most eclectic and at the same time impeccable musical taste. The list includes the names of a few little known or little famed composers, but on examining the numbers selected by Miss Farrar from these composers, it will be found that they, as well as all the others, are effective from the standpoint of public singing. The complete contents is as follows:

Absence, op. 7, No. 4.....	Berlioz
Afar (In der Ferne).....	Schubert
Ah! Were I but a Little Bee (Ach wenn ich doch ein Immenchen war).....	Franz
Alinda (Alinde).....	Schubert
The Boy with the Magic Horn (Der Knabe mit dem Wunderhorn).....	Schumann
The Brook (Das Bächlein).....	Bleichmann
The Butterfly's Fallen in Love with the Rose (Der Schmetterling ist in die Rose verliebt).....	Franz
Come, Thou Lovely May (Wonnevoller Mai).....	Gluck
Deep Hidden in My Heart (In meinem Herzen).....	Arensky
A Dream (Ein Traum).....	Grieg
The Falcon (Der Edelfalk).....	Loewe
Farewell (Gute Nacht).....	Franz
The First Kiss (Den första kysen).....	Sibelius
First Meeting (Erstes Begegnen).....	Grieg
Hark! How Still (Stille Sicherheit).....	Franz
He Truly Loved Me So (Er liebte mich so sehr!).....	Tschaikowsky
Hushed the Song of the Nightingale (Il s'est tu, le chaman rossignol).....	Gretchaninoff
In the Garden (Volksliedchen).....	Schumann
In the Grove (Im Haine).....	Schubert
The Lark (Die Lerche).....	Rubinstein
Little Star, Where Art Thou?.....	Moussorgsky
Love (Liebe).....	Bleichmann
Love's Secret Lost (Verrathene Liebe).....	Schumann
Meeting and Parting (Kommen und Scheiden).....	Schumann
Serenade (Sérénade).....	Tschaikowsky
The Shepherdess (La pastorella).....	Schubert
Silent Love (Stille Liebe).....	Schumann
The Skylark (Vöglein).....	Gretchaninoff
The Snowdrop (Das Schneeglöckchen).....	Gretchaninoff
The Solitary (Der Einsame).....	Schubert
Sylvain.....	Sinding
Touch Not the White Urn Hiding (Non t'accostar all'urna).....	Schubert
Walpurgis Night (Walpurgisnacht).....	Loewe
With a Painted Ribbon (Mit einem gemalten Band).....	Beethoven

White House Musicales Concluded for Season

The last of the season's musicales at the White House, Washington, arranged under the auspices of Steinway & Sons and in direct charge of Henry Junge, took place Tuesday, March 28. The artists were: Percy Grainger, pianist; Mary Jordan, contralto; Paul Reimers, tenor, and Charles Gilbert Spross at the piano.

The program was so well chosen and so thoroughly appreciated by the President, Mrs. Wilson, the family as well as the 400 distinguished guests, that it is unnecessary to differentiate as to any particular merit of the artists, whose work is known in each instance for excellence.

Among the invited guests of the evening was Alexander Steinert, of the M. Steinert & Sons Company, Boston, who expresses exceeding delight in this function. A strange fascination clusters around these brilliant scenes at the White House, and they invariably leave an indelible impression upon those fortunate enough to be honored with an invitation.

The artists and their friends were received by the President and Mrs. Wilson, and after the musicale enjoyed a supper which was served in the State Dining Room.

Ruth Deardorff Shaw to Give Los Angeles Recital

Ruth Deardorff Shaw, pianist, will give a recital at Trinit Auditorium, Los Angeles, Cal., on April 13, devoted entirely to modern works. Her program will include a suite by Rhéne Baton, "En Bretagne," op. 13; Cyril Scott's "The Prairie" and "Danse Nègre," a berceuse by Waldo Chase, gavotte and pastorale by Sibelius, and several Debussy numbers, among them "Clair de Lune," "Jardins Sous la Pluie," "Sarabande," "Soirée a Grenade," and "La Cathédrale."

PARSONS, KAN.—This city has a newly organized Choral Society under the direction of Professor Nevin, of the School of Fine Arts, University of Kansas. The society will make its first public appearance in April.

METROPOLITAN OPERA SEASON CLOSES AMIDST SCENES OF ENTHUSIASM

Farrar, Caruso and Amato Given Wild Farewell Demonstration After Final "Carmen"
Matinee—Capacity Attendance the Rule During Last Week—
"Siegfried" Is Concluding Opera

"Rheingold," March 29

From the box office point of view "Rheingold" is by no means one of Richard Wagner's best works. But on Wednesday evening of last week—wonder of wonders—the Metropolitan was occupied to the last seat, and the prelude to the Trilogy was presented with the following cast:

Wotan	Hermann Weil
Donner	Henri Scott
Froh	Paul Althouse
Loge	Johannes Sembach
Alberich	Otto Goritz
Mime	Albert Reiss
Fasolt	Carl Braun
Fafner	Basil Ruysdael
Fricka	Melanie Kurt
Freia	Marie Rappold
Erda	Margarete Ober
Woglinde	Lenora Sparkes
Wellgunde	Julia Heinrich
Flosshilde	Lila Robeson

Conductor, Artur Bodanzky.

As a concession to American patience and to give the audience a chance to refresh itself at the buffet, there is an intermission introduced after the second scene. Loge is really the only "star" part in this work, and Johannes Sembach again gave a very fine performance. The clearness of his diction is truly remarkable. Only words of praise can be assigned to all the other members of the cast, for it was one of those rare performances in which no blemish was apparent from start to finish. There is no better performance of "Rheingold" to be seen in any theatre in existence, in Germany or elsewhere. Bodanzky's reading truly deserves the adjective ideal.

"Madame Butterfly," March 30 (Afternoon)

This was the first of a series of four consecutive performances, which, like the "Carmen" of the opening night of the week, were all signalized by capacity audiences. If the same amount of business as in the closing week could be done all the way through the season, the directors and guarantors would all have a few more millions added to those with which popular tradition and the banks already endow them.

"Butterfly" with Geraldine Farrar (Cio-Cio-San), Rita Fornia (Suzuki), Luca Botta (Pinkerton) and Giuseppe de Luca (Sharpless) requires no fresh comment. Polacco conducted.

"Rigoletto," March 30 (Evening)

The cast—Caruso, Barrientos, Amato.

Conductor—Bavagnoli.

House—Full.

Applause—Frantic.

Verbum sap.

"Lucia," March 31

"Lucia di Lammermoor" introduced Maria Barrientos to the Metropolitan Opera stage; it was the same opera in which she made her final appearance for the season on Friday evening, March 31. From the enormous audience present it is evident that the Spanish coloratura now has a permanent place in the admiration and affections of the New York opera-going public. Mme. Barrientos had been heard the previous evening in the trying role of Gilda in "Rigoletto," but there was no trace of weariness either in her singing or acting. She was a lovely voiced Bride of Lammermoor and her rare sustained high tones, trills, delicate roulades, cadenzas and ingratiating personality again left a deep impress on an audience which called and recalled the soprano before the curtain.

Martinelli, as Edgardo, gave a full voiced and beautifully timbered delivery, together with a convincingly impressive interpretation of the role.

De Luca, another newcomer to the operatic forces this season, has also earned the high esteem and generally enthusiastic approval of those who are wont to frequent the big Metropolitan lyric drama temple. And he has proved himself a thorough, dependable vocalist as well as actor. De Luca's rich baritone organ and agreeable method of vocal delivery have been the occasion of widespread admiration and favorable discussion. All of these artists were given rousing applause.

Rothier, Bada and Audisio repeated their customarily finished interpretation of Raimondo, Arturo and Normanno. Bavagnoli conducted.

"Carmen," April 1 (Matinee)

A tremendous audience was literally jammed into the Metropolitan Opera House last Saturday afternoon to see and hear Geraldine Farrar as Carmen, Enrico Caruso as

Don José, Pasquale Amato as Escamillo, and Edith Mason as Micaela. It was the usual splendid performance of Bizet's opera superbly conducted by Giorgio Polacco.

At the close of the opera Miss Farrar and Messrs. Caruso and Amato were recalled numerous times, and even then the audience clamored to see them again. A large part of the audience in leaving directly after the drop of the curtain missed the most sensational part of the entire performance. Following the many recalls the asbestos curtain was finally lowered, although the crowd refused to leave. Applause, howls and yells filled the opera house. In order to induce the audience to leave, the lights were finally turned out, but in utter darkness the crowd remained. The applause and the shouting continued. "We want Caruso!" "Give us Farrar!" "Where is Amato?" were heard throughout the house. The lights were turned on and the three appeared again. When the crowd cried "Speech," Caruso raised his finger to his lips, and when the audience quieted simply said, "Siegfried tonight." Amid more cheers the asbestos dropped again and the lights went out. When the throng refused to disperse but crowded closer to the front of the opera house and continued the demonstration, William J. Guard, press representative of the Metropolitan Opera Company, appeared in the conductor's box and in addressing the enthusiasts thanked them for their demonstration, but asked them to remember that there was another performance in the evening.

This was as far as Mr. Guard could go. The throng burst into cheers again, intermingled with cries of "Yes, but no Caruso, no Farrar, and no Amato." The lights were turned out again, and for fifteen or twenty minutes the multitude remained, continually applauding and calling for the three stars.

Finally the lights were turned on, the asbestos curtain again was raised and Miss Farrar and Messrs. Caruso and Amato appeared again, this time in their street attire. The crowd nearly went wild. Cries of "Speech! speech!" were heard everywhere, and a little later, when all were hushed for a moment, the three simply grunted and bowed. Once more the asbestos was lowered and the lights turned out.

Still unsatisfied the throng, all seemingly possessed of the same desire, hastily made its exit and assembled again outside the Thirty-ninth street stage entrance, in front of which were the automobiles of Caruso and Farrar. Men and women alike climbed on the cars and crowded the sidewalk and doorway. Horns were tooted and the demonstration continued.

When Miss Farrar appeared in the doorway, the crowd cheered and hats and handkerchiefs were waved. She quickly made her way to the waiting automobile and stepping in soon was seated beside her husband, Lou-Tellegen, who had remained inside the auto unobserved by the crowd. The car then departed, while the crowd cheered again.

Two or three minutes later Caruso appeared and, not unlike Election Night, the horns tooted still louder and the throng yelled again. As soon as he entered his car the crowd drew closer and the tenor as best he could shook hands with many.

Cheers filled the air again when the auto departed, and the hands of the big clock on the corner pointed to 6:45 when the crowd finally went on its way. The opera ended at 5:30.

"Siegfried," April 1 (Evening)

The season of 1915-1916 was brought to a close Saturday night, April 1, with a splendid performance of "Siegfried." The cast was as follows: Siegfried, Jacques Urlus; Mime, Albert Reiss; Der Wanderer, Carl Braun; Alberich, Otto Goritz; Fafner, Basil Ruysdael; Erda, Louise Homer; Brünnhilde, Johanna Gadske; Voice of the Forest Bird, Lenora Sparkes; Conductor, Artur Bodanzky.

The usual formalities incident to the closing night were gone through. Artur Bodanzky was compelled to respond to the applause of the audience at the close of the second act, while the entire cast was recalled again and again at the close, though with nothing like the enthusiasm of the afternoon.

"Carmen" and "Rigoletto" at Brooklyn Academy

Principal parts of the presentation of "Carmen" in English by the Aborn Grand Opera Company, Academy of Music of Brooklyn, on March 30, were assigned accordingly to the program as follows: Carmen, Gertrude Francis; Micaela, Belle Gottschalk; Don José, Castellano; Escamillo, Picco. As a matter of fact, the above named ladies

did sing, but neither of the gentlemen. Castellano's place was taken by Agostini, and Richard Bunn sang instead of Picco. As a matter of courtesy, both to the audience and artists, such changes should either be announced from the stage or on printed slips inserted in the programs.

The performance was excellent. Gertrude Francis gives, both vocally and dramatically, a Carmen which is worthy to be seen on any stage in America, not excepting the Metropolitan. Nature has provided her with a voice far superior to any Metropolitan Carmen in recent times and she knows how to sing. The timbre of Belle Gottschalk's voice is peculiarly fitted to Micaela's music, as is her whole personality, and both her singing and presentation of the character were exemplary. Richard Bunn made a fiery and energetic Toreador and was compelled to repeat the famous entrance song. Agostini is a good routine Italian tenor and gave a reasonably satisfactory performance of Don José. The chorus singing was excellent and the stage management satisfactory.

"Rigoletto" was the offering of the Aborn English Grand Opera Company for the first half of the week, beginning April 3 at the Brooklyn Academy of Music. Monday night's performance had Millo Picco in the titular role with Edith Helena as Gilda and Giuseppe Agostini as the Duke, Enid Anderson as Maddalena and S. J. Solte as Sparafucile. A splendid audience was in attendance and the excellent presentation of the work was enthusiastically applauded.

DIAGHILEFF BALLET RUSSE BEGINS FOUR WEEKS SEASON AT METROPOLITAN OPERA HOUSE

Large Audience Grets Terpsichorean Organization at New York's Famous Temple of Music—Fine Performance of Attractive Ballet Scenes

Monday evening, April 3, the Diaghileff Ballet Russe came back to New York, this time scorning the attractions of Columbus Circle and planting itself fairly on Broadway, within the gates of the Temple of Opera, otherwise known as the Metropolitan Opera House.

It was the same company that was at the Century Opera House in January, giving three of the same pieces, "Les Sylphides," "Pétrouchka" and the "Prince Igor Ballet." The novelty of the evening was "Le Spectre de la Rose," danced by Lydia Lopokova and Alexandre Gabilow to the music of Weher's "Invitation to the Dance." It is a trifle founded on a story of Theophile Gautier. A young girl returns from a ball still carrying a rose from her bouquet. She falls asleep and dreams that the rose has turned into a wonderful lover with whom she dances. She wakes and finds only the rose petals fallen on the floor. It is very graceful, very beautiful and quite conventional. Miss Lopokova danced exceedingly well. The constant practise on tour has brought her back into splendid form and her "straight" dancing is distinctly better than at the Century, though even there she was splendid as a character dancer. Gabilow, favorite pupil of Nijinsky, proved himself the best artistic solo dancer that the troupe has yet exhibited.

"Les Sylphides" was respectively interesting, as ever, and distinctly better danced than at the Century. "Pétrouchka" was again the same masterpiece that won so much favor at the Century. Repeated hearings of the music add to the wonder at its ingenuity and cleverness. Stravinsky is, to be sure, a modernist of modernists, but he never for a moment neglects to emphasize the fundamental factor of music, namely, rhythm. However bizarre his melodic lines there is always vigor, life and meaning in his work. The comedy was finely done by Miss Lopokova, Bolm and Massine. Massine's dancing of the title role is a masterpiece only equalled by the work itself. In the "Prince Igor" ballet the music remains, as ever, superior to the dancing which it accompanies. There was a large audience, as was to be expected, since the regular opera subscribers are getting the ballet in place of the last weeks of opera. There was apparently interest in what was done on the stage, though not sufficient to provoke more than lukewarm applause. At least it was apparent that the ballet brings no claque with it.

Interesting Philadelphia Recital by Well Known Musicians

On Thursday afternoon, March 30, David Moyer-Berlino and H. Roy Schow, of the Walter N. Dietrich Piano School, Philadelphia, were heard in a concert given in that city. On the same program Florence Otis pleased with songs by Hallett Gilbert, with the composer at the piano.

Helen Allen Hunt to Give New York Recital

Helen Allen Hunt, mezzo-contralto, of Boston, will give a recital at the Punch and Judy Theatre, New York, on Monday afternoon, April 10. Her program will include songs in French, German and English, and she will have the assistance of Isadore Luckstone at the piano.

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THE MUSICAL COURIER EXTRA

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Devoted to the interests of the Piano Trade.

Louis Koemmenich will conduct the great outdoor
performance of Verdi's "Requiem" at the Polo
Grounds on Sunday, June 4.

Reginald de Koven arrived from Switzerland on
the steamship New Amsterdam on Tuesday, April 4.
It is said that he has the score of the American
grand opera under his arm.

The projected trip of a section of the Metropol-
itan Opera Company, headed by Enrico Caruso,
Frances Alda and Giuseppe de Luca, to fulfill a
three weeks' season in Havana in May, has been
abandoned.

An opera called "L'Ultimo dei Mohicani," nothing
else than our old friend, "The Last of the Mohi-
cans," with music by an American composer, Paul
Allen, who has resided in Italy for several years
past, was produced recently at the Politeama Vit-
torio Emanuele in Florence.

Sunday, April 9, brings John McCormack's eighth
recital in New York this season. What is more,
there has been an overflowing crowd, filling the
whole auditorium and the whole stage as well, at
every McCormack recital. The moral of this is,
first, to have as good a voice as McCormack; sec-
ond, to sing as well as he does; and, third, to pick
out the right manager to handle you, as he did.

Word from Italy says that two of the three operas
on which Puccini has been working for a long time
are now ready—"Rondine" and "Il Tabaro." The
third work deals with the time of the Italian
Renaissance of the fourteenth century. "Il Tabaro"
will probably be produced in Italy next fall. "Ron-
dine" was contracted for by the Vienna Royal Opera
House before the war, and Puccini still feels himself
bound by that contract.

A sardonic smile would surely illuminate the
features of the late Gustav Mahler could he but
know of the tardy recognition accorded him here in
America, especially in New York. They are going
to spend about \$12,000 to produce his eighth sym-
phony here next Sunday, with possible receipts said
to be not much over \$5,000, the balance to be made
up out of the pockets of philanthropic music lovers
of the society known as the "Friends of Music."

Oscar Hammerstein filed his bankruptcy schedules
on March 25. His liabilities amounted to \$280,249
and he claims assets of \$564,382. Five hundred
thousand dollars of this latter sum is what he esti-
mates his patent devices for manufacturing tobacco
and other things to be worth. Other assets listed
were a \$31,000 judgment against the tenor Con-
stantino and a \$25,000 damage suit against another
artist. Unsecured creditors are mostly singers.

Jubilee year is the New York Philharmonic So-
ciety's anniversary for next season, the seventy-
fifth anniversary of the foundation of the famous
society. The event itself will be celebrated by a five
days' festival, which will include festival perform-
ances in each of the four New York series, the
Thursday evenings, Friday afternoons, Saturday
evenings and Sunday afternoons. These series will,
as usual, comprise twelve Thursdays, sixteen Fri-
days, four Saturdays and twelve Sundays in Car-
negie Hall, and the soloists engaged so far include
Josef Hofmann, Mischa Elman, Efreim Zimbalist,
Alma Gluck, Julia Culp, Elena Gerhardt and Percy

Grainger. The society's subscription books are now
open at the Philharmonic office for renewals, and
judging from the way these have been coming in the
demand to hear the Philharmonic concerts next sea-
son will be greater than ever. In addition to the
New York series, the Brooklyn Sunday afternoon
series will be continued, and the orchestra will tour
more extensively than ever before.

It has been officially announced by the New York
Mozart Society, Mrs. Noble McConnell, president,
that Carl Hahn has been engaged as director of the
chorus of that organization. As a composer and
director of choruses, Mr. Hahn has shown himself
to be unusually gifted, and the Mozart Society is
fortunate indeed to have secured so well qualified a
leader and such a splendid musician as Mr. Hahn.
He fills a similar position with the New York Arion
Society, the choral excellence of that organization
being a source of much favorable comment among
the music lovers of the metropolis.

During the four weeks' season of the Diaghileff
Ballet Russe at the Metropolitan Opera House,
which began this week, there will be, in addition
to "Le Spectre de la Rose," presented for the first
time here last Monday evening and reviewed in an-
other column, and "Cleopatre," produced at the
Wednesday matinee (which will be noticed next
week), the following ballets not before seen in New
York: "Sadko," Rimsky-Korsakoff; "Thamar,"
Balakirev; "Snehourotchka," Rimsky-Korsakoff;
"Daphnis et Chloe," Maurice Ravel; "Papillons,"
Schumann; "Narcisse," Tcherepning; "Le Dieu
Bleu," Reynaldo Hahn.

It is probable that the American Opera Association
of Los Angeles again will offer a \$10,000 prize for
an American grand opera by an American composer.
There will be some slight changes in the plan and in
the conditions of the competition from that which
resulted in the awarding of the first prize to Prof.
Parker's "Fairylend." The prize again will be of-
fered through the National Federation of Music
Clubs. Complete information as to the proposed
competition will be presented to the board of man-
agers of the N. F. M. C. at its next meeting in June,
and it is expected that a definite announcement will
be made at that time. The tentative announcement
is made thus prematurely for the sole purpose of
allowing additional time to any composers interested.

In one of the Winnipeg (Canada) newspapers of
recent date there appeared a most ridiculous article
regarding the brothers Cherniavsky, whose recent
concert in that city won for them the very finest
praise from the public and the remainder of the
press. Although there are no names mentioned, it
is perfectly clear to any reader with average intelli-
gence at whom the notice is directed. These
eminent Russian musicians, violinist, pianist and
cellist, have never played in New York, and indeed
they first landed in America on October 7 last;
therefore they could scarcely have been "knocking
around New York for the last five years," as the
article declares. The Canadian tour of Leo, Jan and
Mischel Cherniavsky opened at Montreal on October
26, and has been very successful. Various delighted
musicians of Winnipeg have even gone so far as to
assert that the concert given there by these artists
was the finest ever heard in that city. In September
they will make their first metropolitan appearance,
and New York music lovers will have an oppor-
tunity to judge for themselves, whether they are
really musicians; and of New York's judgment
there is no doubt according to those who have heard
the three Cherniavskys in recital.

VARIATIONS

On Southern Musical Themes

By the Editor-in-Chief

MEMPHIS AND NASHVILLE

Music in Memphis

Memphis, Tenn., March 27, 1916.

At the Gayoso Hotel we had a stream of musical callers, all of whom had interesting information to give, and they were listened to with the utmost gratitude for their help in imparting to us the instruction we are seeking on this trip of education. Charles D. Johnston is the librarian at the Cossitt Library, where he has instituted a series of opera talks, in which he delivers the text of the work, and illustrates it with moving pictures of the action. The system has found such favor in Memphis that Mr. Johnston has been invited to give his talks at other places, and makes occasional journeys to nearby cities for that purpose. Jacob Bloom, an old time violin instructor and soloist, formerly of Cincinnati, is one of the busy teachers in Memphis. He has been a subscriber to the MUSICAL COURIER for almost forty years, and says that to him the paper represents the top notch in musical journalism. Mrs. Bloom is interested particularly in music in the public schools, and has done much toward bringing about a realization of its cultural significance in the scheme of general municipal education. James Richardson Saville, the manager for Yvonne de Tréville and Carl Jörn, told us of his success in placing those two artists throughout this section of the country. The last named will sing at the music festival to be given here May 15, 16 and 17, in conjunction with the New York Philharmonic Orchestra. Mr. Saville is a man who gives a great deal of thought to the practical and ethical side of his business. He says that musical management in general will receive an appreciable uplift as soon as some way is found to standardize the price of artists. Mrs. David L. Griffith is the first vice-president of the Beethoven Club, and was president of the same organization last year. She is the soprano soloist of Calvary Church, and studied singing with Percy Hemus. We heard Mrs. Griffith do a solo number at her church, and were impressed with the clearness, range and warmth of her very well trained voice. She is possibly the highest priced church singer in Memphis. That may have something to do with the fact that she owns a motor car. She drives it exceedingly well, as we had a chance to observe when she took us for a spin through the very beautiful residential districts of Memphis. Mrs. J. F. Hill was another motor car hostess, who rendered our stay in her city most comfortable by placing her automobile at our disposal most of the time. She is an earnest worker in the musical cause, even though she is not a professional musician, and has been of particular service in helping the club work of the city along lines of musical endeavor.

Other Visitors

Mrs. Charles Miller is the soprano soloist of the second Presbyterian Church, and formerly was a pupil of Oscar Saenger, in New York. She has had concert experience and also is a teacher of reputation. Mr. Williamson, musical editor of the News Scimitar, gave us many facts in regard to the local tonal situation and persons. John W. Borjes, conductor of the Orpheum Orchestra, is a strong believer in the Symphony Orchestra idea, and predicts that at some time not too far distant Memphis will possess that indispensable badge of

musical rank. Edward Garriesen teaches voice and the violin—a most unusual combination. Inquiry revealed the fact that Mr. Garriesen is well qualified to undertake both branches. Mrs. Gunther is a teacher of French. She expressed herself as being very much against the propaganda which has for its slogan the call to Americans to abuse everything European. She was eloquent in her diatribe before a parlor full of listeners, against the founder and instigator of the propaganda in question. Mrs. O. H. Muehler is a lyric soprano, who won a free scholarship at the Chicago Musical College, and later became a pupil of Oscar Seagle. Her time is well filled with pupils. Mrs. Muehler has done much concert and church work. At one time she had a few lessons from Mme. Nordica while that artist was in Chicago. Kathryn Seay Falls, a violinist and teacher, was a pupil of the Cincinnati Conservatory of Music, of Jacob Bloom, and of Emile Saurer, at the Chicago Musical College. She has made extensive tours through the South. Ben H. Carr is the choirmaster and tenor soloist of Calvary Church, and some of the recent programs there indicate that he is as well a tasteful and versatile musician. He told us that there is a brilliant chance in Memphis for any male vocal teacher of wide reputation who might care to settle here. Mr. Carr studied in this city with Mrs. Miller. Another vocal teacher whose studio does not complain of much unoccupied time is Mrs. W. G. Reed.

Our Correspondent

Mrs. Andrew Denny DuBose is the MUSICAL COURIER representative in Memphis, but she does not practise music as a profession, merely giving to it her time and enthusiastic support in the way of

helpful assistance to musicians and local club work through publicity and practical personal effort. She is very popular in all circles, and has the unshakable belief that some day her city will rank first musically among the big places of the South.

The Beethoven Talk

A most flattering invitation was that of the Beethoven Club to deliver before its members and its friends our talk, "Beethoven and Other Plagiarists." A large audience was in attendance and appeared to appreciate our words of wisdom. Mrs. DuBose was the chairman of the Entertainment Committee, while Mrs. Griffith presided. Others who assisted in the receiving and tea pouring were Mrs. W. D. Buckner, Mrs. W. E. Nickey, Mrs. Eugene B. Douglass, Mrs. J. F. Hill, Mrs. Gunther, Miss Trudeau, Mrs. Andrews. Preceding the talk there was a very interesting musical program, Mrs. Miller singing several selections; Mrs. Reynolds playing a piano arrangement of her own on Schumann's "Evening Song" and Angelo Cortese delivering some harp solos. An informal reception followed the musical and oratorical program. Among those who complimented the speaker was Rev. Walter D. Buckner, LL.D., rector of Calvary Church, who struck a very human note which pleased us immeasurably when he said that he did not mind our illustrating on the piano how oratorio melodies had been butchered to make light opera and popular tune holidays.

A Harp Artist

A separate paragraph should be devoted, and hereby is devoted, to Angelo Cortese, whose harp playing made a deep impression upon us. We state unqualifiedly that he is one of the finest harp



BEETHOVEN CLUB RECEPTION, MEMPHIS, TENN.

The accompanying picture was taken following Mr. Liebbling's address before the officers, members and guests of the Beethoven Club at Memphis. The persons in the picture are: Bottom row, left to right, Prof. Jacob Bloom, Mrs. C. E. Miller, Rev. W. D. Buckner, Mrs. W. D. Buckner, Marjorie Castagnico; center row, left to right, Mrs. B. S. Parker, chairman, artist committee; Mrs. J. L. Andrews, recording secretary; Mrs. J. F. Hill, treasurer; Hermine Taenzer; Mrs. Jacob Bloom, Mrs. Theo. Carroll Reynolds, board of directors; top row, left to right, Martha Trudeau, founder of the club; Leonard Liebbling, Mrs. David L. Griffith, vice-president; Rene Devries, Mrs. A. D. DuBose, corresponding secretary; Mrs. E. B. Douglas, Federation secretary.

players in existence. We are not alone in our conviction, for Cortese's harp school in Memphis is filled to overflowing. It may be set down as a strange fact told us by Mr. Cortese, that there are more harps in the city of Memphis at the present time than in any other community of the United States except Boston and Chicago. He was a pupil of Hasselmanns at the Paris Conservatoire, and when he left that master, the latter asked him "to try to show Americans that a harp can be played in a manly and virile fashion and is not necessarily a parlor instrument or a medium for the propagation of ultra sentimental airs embellished with particularly rippling and particularly inane variations." To us Mr. Cortese's performance emphasized the qualities his master preferred, but at the same time there was no absence of delicacy and fine sentiment. Mr. Cortese was born in Italy, but emigrated at an early age to London, Ontario, from where he went later to Chicago, and after traveling extensively all over this country and appearing as a soloist, he finally settled in Memphis. One of the recent concert appearances of Mr. Cortese was in Pittsburgh (March 18, 1916), where he appeared in joint recital with Tilly Koenen, under the auspices of the Art Society. Of Mr. Cortese's contributions, the Pittsburgh Dispatch said this: "From the moment he struck the opening chord of his first number, the audience appreciated the fact that it was listening to a thorough musician and a skilled harpist. To listen to Mr. Cortese made one feel that the harp is heard too seldom in concert and is rarely played with the mastery displayed by this young artist." Mr. Cortese is available for concert engagements, and we trust sincerely that all the musical clubs and concert organizations will engage him for appearances. We are willing to stake our reputation as a music critic on the assertion that he is today one of the great masters of the harp.

An Anti-Propagandist

Mrs. Jason Walker, who formerly was president of the Beethoven Club and also of the N. F. M. C., was one of our most helpful callers, for we gleaned from her much material of extreme help to us in our musical peregrinations. Mrs. Walker is another musical person who has not very much patience with the American musical propaganda when its motives are not sincere and its sponsor is seeking not so much to help others as to gain personal notoriety and possible profit for himself. We are sorry that we have not the space to print everything that Mrs. Walker said, but we are not violating any confidence by disclosing the information that her remarks were enjoyed hugely by the representative listeners who heard them in addition to herself. Mrs. Walker still is intensely devoted to the interests of the N. F. M. C., and feels certain that at some time in the near future that body will do something definite in Washington toward persuading the Government to establish a Ministry of Fine Arts. It is an ideal worth working for.

At the Convent

By invitation we visited the St. Agnes Convent and made some musical remarks after Sister Magdalene had told the young women assembled that the *MUSICAL COURIER* is the largest musical paper in the world and that she wishes every one in the institution to become a permanent reader of this journal. Sister Emanuel, formerly of Boston, was met and discovered to be a thorough and up-to-date musician.

At Church

At a recital of the Calvary Church Choir, we heard Miss Chamberlin play the organ in unusually artistic style; Ben H. Carr sang some solo tenor excerpts very effectively; Charles H. Moore, Mrs. W. E. Hyde, Mrs. D. L. Griffith and John R. Kinnie were the other performers on the program. All the music was of a superior order. Mrs. G. B.

McCoy accompanied some of the selections at the organ. Miss Chamberlin, by the way, is the Beethoven Club's official accompanist. Calvary Church was crowded with listeners on the occasion of the concert just mentioned.

At the Rotary Club

We were the guests of the Rotary Club at a mid-day meeting and luncheon, where 200 business men of the city heard us tell them why Memphis needs an auditorium; why a symphony orchestra should be supported at least as liberally as a Zoo (of which Memphis possesses a very attractive specimen); why it is necessary to import into the city not only the monkeys of the jungle, but also the lions of music; why visiting opera company soloists and orchestras represent a civic asset to the city; why public school music should receive more liberal support from the municipal authorities and the business men's associations, and why cities that have much good music stand higher in the estimation of the cultured world than cities which have very little, or none at all. More was said to the same effect, and agreed with enthusiastically by those present—to judge by their applause. After the talk, Charles M. Nininger, of the Memphis Telephone Company, told us that he is chairman of the Music Committee of the Business Men's Club, and that his association not only has played a large part in bringing good music to Memphis, but also that it intends to do still more in that regard in the future.

At Random

The South proper has more native musicians than the West and Southwest, where the outsiders from the Middle West and East seem to predominate.

Dr. A. B. Williams is a prime mover in, and was one of the organizers of, the Memphis Glee Club. Not long ago he wrote an article for the *Commercial Appeal*, answering the question, "What's the Matter with Memphis?" He sets forth as some of the defects the lack of harmony among teachers of vocal and instrumental music; the absence of a musical organization among the professional musicians of the city; the existence of petty jealousies—due largely to a lack of social and professional intercourse; the attitude of the public toward professional music, and the poor financial support generally received by promoters of musical enterprises from the business men, who fail to give liberally to musical undertakings, and do not seem to realize that such matters are of great advertising value to a city and its merchants from a business standpoint. Dr. Williams' article occasioned much comment in Memphis, particularly because it expressed the truth in terse and convincing fashion.

Matilda Reed is the organist at St. Mary's Cathedral. Aileen Shea is the contralto at St. Peter's and at the synagogue.

Jesse Houck, and his associate, Mr. Harmon, both of the O. K. Houck Piano Company, were of particular service to us in Memphis, and showed us many courtesies, which were appreciated thoroughly. At their store we made the acquaintance of the Duo Art Pianola, and heard the instrument play several selections. These were of particular interest to us because the records, representing Moszkowski's G flat etude and the same composer's "Etincelles," were made by Alberto Jonas.

"The Messiah" has never been heard in Memphis in complete form. Excerpts have been given, however.

A Review of Nashville

Nashville, Tenn., March 24, 1916.

There is much fire in our trip. At Knoxville our stay in the Imperial Hotel was interfered with by a midnight conflagration which burned that building to the ground. In Augusta, whither we are bound next week, a \$5,000,000 fire razed ten blocks of residences and business buildings yesterday. Hardly had we arrived in Nashville when a gale sprang up here and fanned a small blaze into such

a holocaust that 700 buildings were consumed and 3,000 persons rendered homeless. Today East Nashville looks as though the Allies and the Germans had been honoring it with their militant attention. Wonderful and fearful was the sight of the burning city which was saved from total destruction only by the dying down of the tempestuous wind. The Nashville population responded quickly to the distress of the 3,000 homeless sufferers and a relief fund in large amount was started at once by the papers and liberally subscribed to by the citizens and firms.

At a Girls' School

An hour spent at the Ward-Belmont School, for girls and young women, formed one of the bright spots of our visit in Nashville. We faced almost 800 students at the noon assembly, and gave them a discourse on various musical topics. When we finished, Dr. J. D. Blanton, the president of the institution, paid us a high compliment by saying to the listeners that it was the kind of musical address he always felt he would like to make himself, but could not. We replied that the reason possibly lay in the fact that we endeavored to treat the subject from a human and thoroughly approachable standpoint, while most speakers on tonal topics usually grapple with the esoteric features of the art, and thereby frequently lose themselves in the waves of ambiguity and finally drown in an ocean of verbiage. We were introduced by Charles Campbell Washburn, Dean of the Voice Department. He said that on one occasion his school had been addressed by the oldest editor of the youngest music journal, but on the present occasion the word would be given to the youngest editor of the oldest music journal. After the exercises in the assembly, which included also some excellent singing on the part of the young women—conducted by Mr. Washburn—luncheon was had at the president's table in the large dining room, which seats the 400 boarding students of the institution. Mr. Washburn later showed us about the beautiful buildings and grounds of Ward-Belmont, and pointed out to us the foundation of the new and modern building now in course of erection, which will represent the conservatory of music, and be devoted solely to the uses of that branch of the college. We met, among others, Emil Winkler, director of the present School of Music, who teaches piano, harmony and pedagogy, and has been reading the *MUSICAL COURIER* since 1886; Fritz Schmitz, violin instructor, another old *MUSICAL COURIER* subscriber; Ida Stark Koelker, pianist, pupil of Godowsky and Leschetizky; Estelle Roy Schmitz, piano, pupil of Mills, Joseffy, Von Mickschitz, etc.; Mary Falconer Winkler, piano, pupil of Godowsky and Aronson; Frederic Arthur Henkel, pipe organ and piano (who played the organ very well during the assembly); James Browne Martin, theory, harmony, ear training, history, etc.; Elise Graziani, vocal instructor and widow of the Graziani who was the teacher of Geraldine Farrar in Berlin. A quartet, the Nashville Chamber Music Club, has been formed by Messrs. Winkler, Schmitz, Martin and Leon Miller. Mr. Martin plays viola and Mr. Miller is the cellist of the organization. The musical department of Ward-Belmont sponsors a course of ten entertainments each season, and provides them to the students for the nominal amount of \$5 for the entire series. The 1915-16 course offers Frances Ingram, Cecil Fanning, Mme. Schumann-Heink, Mme. Bloomfield Zeisler, the Zoellner Quartet, the Fuller Sisters, Angelo Cortese, the Minneapolis Symphony Orchestra, etc. Mr. Washburn is the chairman of the committee that brings the artists to Ward-Belmont.

A New Representative

It was the good fortune of the *MUSICAL COURIER* to secure Mr. Washburn as its representative in Nashville. He will devote to the post such time as he has to spare from his work at Ward-Belmont,

and between the intervals of his concert appearances at outside points. There is a large demand for his services for mixed song programs, as well as for special evenings of Southern numbers and children's songs. In the latter field he is an authority of wide renown.

Some Memphis Clubs

The Centennial Club is a representative body of women, a small section of whom form a music department in that organization. They bring artists to Nashville occasionally, but do not engage in the more expensive musical enterprises. It is a sign of the serious intention of the Centennial Club that the members of its music section belong to a class in harmony.

The Vendredi (why not Friday?) Music Club is devoted exclusively to the propagation of the art in a social and study way. Nearly the entire club make the annual pilgrimage to Atlanta when that city gives its customary spring season with the Metropolitan Opera Company of New York.

The Young Women's Christian Association has a choral society conducted by Milton Cook, superintendent of Public School Music. The society will present "The Messiah" next May in conjunction with the New York Philharmonic Orchestra.

A new musical club is being formed, called the Music Circle. It will have a mixed membership of men and women. One of the prime movers in the new association is Douglas Wright, a non-professional pupil of Mr. Washburn. The object of the Music Circle, as expressed by one of its projectors, is "to get down to brass tacks in music and study things earnestly. We are going to cut out the social features as much as possible, and we may even refrain from having the usual refreshments after our meetings, in order to keep up the dignity of our organization and emphasize its serious purpose."

The Nashville Art Association supports a series of free organ recitals, which are given twice each month at Christ Church by Arthur Henkel, its organist.

Telling on Martin

One has to come all the way to Nashville to find out that Riccardo Martin was a composition pupil of MacDowell and also studied the violin here. In other words, he is a good musician, and dares to fly in the face of tradition in that regard so far as vocalists are concerned. Under the name of Hugh Whitfield Martin, the popular tenor published a number of compositions through Breitkopf & Haertel. Some of the works found much favor, particularly the songs, "Along the Shore" and "Absent."

Nashville Notes

Peabody College is a normal school whose music department educates public school music teachers and supervisors.

At the Ward-Belmont School we met some of the pupils, among them being Miss Waldron, daughter of one of the heads of the Art Publication Society of St. Louis. Miss Waldron was carrying some music printed by that organization, and its familiar cover attracted our attention. We were glad to see it within the precincts of such a representative institution as the Ward-Belmont College.

Mr. Washburn made a remark which promptly went into our notebook. It was to this effect: "The average singing teacher when he gets up to sing in public tries to give his audience a singing lesson,

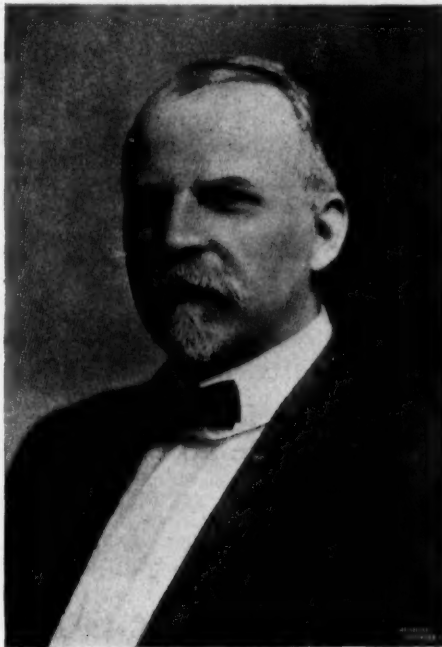
and succeeds in making them feel as though they were in a studio rather than at a concert."

There is no Sunday page of music in the Nashville Tennessean, a reprehensible state of affairs in a community of this size and importance.

Dr. McKenzie, president of Fisk University (colored) asked us to listen to some of the singing at the institution and to address the students. We spent a most instructive half hour there and heard some of the old negro spirituals delivered with peculiar unction and finish. The male quartet of Fisk University is known as the Fisk Jubilee Singers, and it has attained brilliant renown on its travels throughout the country. At the present moment the quartet is on tour, and we did not hear it. John Work is the director of the Jubilee Singers and also is the head of the Latin department. He is a graduate of Harvard.

The fashionable garb of the women and the smartness of the shops attracted our unmusical attention in Nashville.

It is amusing to pick out those soda water dispen-



PRESIDENT JOHN DIELL BLANTON,
Of Ward-Belmont College, Nashville, Tenn.

saries which betray all the earmarks of having been bars before the passage of the "dry" law.

Buel B. Resinger has charge of an unusually good orchestra at the newly opened Knickerbocker Theatre.

Meeting a Liszt Pupil

In the person of Aline Blandner, a delightful old lady of keen mentality, who teaches the piano here and formerly was a public player of distinction, we discovered an old pupil of Franz Liszt. She studied with him about 1881, after having spent two years with Reinecke in Leipsic. She gave a graphic description of her first meeting with the great master. Old Pauline, the housekeeper, told the young American at the door of Liszt's garden home that there was no possibility of entering his class, for it was full, and no more applicants were being considered by him. The newcomer was not to be denied admission, however, and maneuvered her way to the presence of the venerable pianist. The moment he saw a leather covered book in her hand, he frowned prodigiously and sputtered: "I never write my autograph in books." The visitor explained that the dangerous looking volume represented merely a guide book to the Bavarian Alps. Liszt immediately became the gallant courtier and apologized profusely, begging his caller to ask him for any-

thing within reason in order to compensate for his rudeness. "I wish to play for you," she asked boldly. "Done," said Liszt. A Handel gigue was performed by the American and its rhythm so pleased Liszt that he seized the edges of his clerical garb with both hands and danced about the room in time with the meter of the gigue. When the performance was over the player was accepted for the Liszt class without any further test of her ability. She attended the lessons thereafter, and told us many amusing experiences of those occasions. Liszt had a particular dislike for Reinecke, and whenever the girl from Georgia (where Mrs. Blandner was born) came in for criticism from the master, he nearly always reproached her for playing "à la Reinecke." She was very happy when on one occasion, after performing the C sharp minor scherzo of Chopin, Liszt commented in relative fashion: "Gar nicht uebel gespielt." That was high praise from such a mighty source. Mme. Blandner remembers best of all the Liszt pupils of that period in Weimar, Vera Timanoff and Arthur Friedheim. The venerable lady was asked by us to play, and she did so without hesitation. We requested the Handel gigue which gained her admission to the Liszt class. It was played with crisp touch, flexible finger technic and perfect rhythm. There followed two preludes of Chopin (one of them being the difficult example in B flat minor) and the Godowsky arrangement for the left hand of Chopin's "Butterfly" study. In her entire performance Mrs. Blandner showed amazing proficiency, and it is no wonder that she is much in demand in Nashville as a teacher of her instrument. From one of her pupils we learned that when a big Eastern orchestra was here about sixteen years ago, and its piano soloist fell ill suddenly, Mme. Blandner jumped in at a moment's notice and played a concerto with the orchestra in brilliant fashion. Mme. Blandner said to us that she was surprised to find her name omitted from the compilation of Liszt pupils made by Hunecker in his biographical work on the master.

Patriotic Notes En Route

March 25, 1916.

Not far out of Nashville our train stopped at Stone's River, where one of the battles of the Civil War took place. A well filled national cemetery and a memorial tablet and monument mark the spot.

Chickamauga, Missionary Ridge and Lookout Mountain lay along our route and were inspected with reverential awe. In the Chattanooga depot, carefully housed, is the old engine named "General," which was stolen by a daring band of Northern volunteers, who attempted to use it for a bridge burning raid, but were captured and treated as spies, eight of them being executed at Atlanta. This entire part of the South is full of Civil War associations. The Dixie Flyer took us past mile after mile of historical mountains, battlefields and old Southern plantations.

At this typewriting we are not marching, but rail-roading, through Georgia, bound for Atlanta.

LEONARD LIEBLING.

GOUNOD'S "MORS ET VITA"

It is announced that a performance of Gounod's "Mors et Vita" will be given on an elaborate scale at the Metropolitan Opera House in November of this year for the benefit of the Franco-American Committee of the Conservatoire Nationale, Paris. The performance will be conducted by Count Eugen d'Harcourt, the well known French musician who has been visiting this country on a musical mission under the direction of the French Ministry of Fine Arts.

THE METROPOLITAN OPERA SEASON

The season at the Metropolitan Opera House closed Saturday evening of last week with a performance of Wagner's "Siegfried." During the season there were 134 performances of thirty-four operas, ten of them "double bills," and there was one benefit performance which included acts of three different operas and a ballet from "Prince Igor." The following table, for which we are indebted to Mr. Aldrich, of the New York Times, whose figures are in more concise form than those issued by the Metropolitan itself, gives the season's repertory and the number of times each opera was performed. The number of actual performances was 128:

Opera.	First Performed.	Times Given.
Samson et Dalila.....	Nov. 15	5
Boris Godunoff.....	Nov. 17	6
Götterdämmerung.....	Nov. 17	3
La Bohème.....	Nov. 19	5
Der Rosenkavalier.....	Nov. 20	5
Aida.....	Nov. 20	7
Parsifal.....	Nov. 25	3
Il Barbiere di Siviglia.....	Nov. 25	4
Lohengrin.....	Nov. 26	5
Tosca.....	Nov. 27	3
Tristan und Isolde.....	Dec. 1	5
Cavalleria Rusticana.....	Dec. 2	4
Pagliacci.....	Dec. 2	4
Il Trovatore.....	Dec. 4	4
Die Zauberflöte.....	Dec. 8	4
Marta.....	Dec. 11	4
Madame Butterfly.....	Dec. 11	4
Manon.....	Dec. 15	1
Die Walküre.....	Dec. 16	5
La Traviata.....	Dec. 22	2
Hänsel und Gretel.....	Dec. 24	4
Prince Igor.....	Dec. 30	5
Un Ballo in Maschera.....	Jan. 1	3
Manon Lescaut.....	Jan. 6	3
Die Meistersinger von Nürnberg.....	Jan. 7	4
Siegfried.....	Jan. 15	4
Goyescas.....	Jan. 28	5
Lucia di Lammermoor.....	Jan. 31	4
Das Rheingold.....	Feb. 3	3
Rigoletto.....	Feb. 11	5
Carmen.....	Feb. 17	4
La Sonnambula.....	Mar. 3	3
Der Widerspänstigen Zähmung.....	Mar. 15	2
Madame Sans-Gêne.....	Mar. 17	2

134

Of the thirty-four operas given, eighteen were sung in Italian, twelve in German, three in French and one in Spanish. Of the eighteen sung in Italian, three, "Boris Godunoff" and "Prince Igor" (Russian) and "Martha" (German) were not originally written in that language. There was no English opera, either by American or English composers, this year.

The principal novelty of the season was Borodine's "Prince Igor." Rather diffuse and inconsistent both musically and dramatically, it neither won nor merited the success which attended Moussorgsky's "Boris Godunoff." The other novelty was "Goyescas," a Spanish opera by Enrique Granados. This work can hardly be said to have deserved either the time or money spent on its production. "Samson et Delila" was revived with Caruso and Matzenauer. The only German work new to the repertoire was "Der Widerspänstigen Zähmung," by Goetz, which, after thirty years' absence from New York, was brought out for two performances only at the very end of the season without marked success. Giordano's "Madame Sans-Gêne" was also brought back into the repertoire for two performances at the end of the season. "La Sonnambula" was revived for Mme. Barrientos.

Of the foreign artists who joined the company for principal roles there were three who emphatically justified the judgment of the management in selecting them, Maria Barrientos, coloratura soprano; Giuseppe de Luca, baritone, and Artur Bodanzky, conductor.

Lucrezia Bori, as a result of an unfortunate operation on her throat, was not able to sing the whole

season. Frieda Hempel and Margarete Matzenauer, both artists of the very first rank, sang for only the first half of the season. Geraldine Farrar was a member of the company only during the second half. It had not been intended to have Emmy Destinn as a member of the company this year, but illness of various other artists compelled her engagement for a number of special performances, an engagement more than justified by her successes. Anna Fitziu, an American girl, was selected for the leading role in "Goyescas" and sang exceedingly well in a most ungrateful and unsatisfactory role. Edith Mason was the American singer who made the best impression by her first season's work with the company. Henri Scott, also in his first season, was quite satisfactory in the bass roles which fell to him.

The principal successes of the season were "Martha," "Rigoletto" and "Carmen." The orchestra and chorus both performed work of a very high standard throughout the season. The scenery as a whole was adequate. Some of it, as in "Goyescas," was supremely good; other sets—"Der Widerspänstigen Zähmung," for instance—were not up to modern standards.

There have been quite a number of people in New York this past winter who appeared to know how to

N. F. M. C. FIFTH PRIZE COMPETITION ANNOUNCEMENT

The National Federation of Music Clubs has just issued its announcement of the fifth prize competition for American composers. In doing so it recognizes with pleasure that the previous competitions have awakened a very general interest among musicians. This is evidenced by the large numbers of inquiries already received from composers in widely separated sections of the country who wish to compete in 1917.

In arranging prizes the committee on American music aims not only to maintain a high standard of excellence that will appeal to the most experienced American composers, but to encourage the clubs of the federation to give individual prizes.

The number of prizes has been increased and the money values varied to give the opportunity to those clubs preferring the plan of individual prize giving to contributing to the general fund.

The public rendition of prize compositions will be a special feature of the work of the committee.

Judges of national reputation will be chosen, as always, to make the awards.

The committee reserves the right to reject any compositions that do not meet the requirements or that do not receive the unanimous vote of the judges.

It is only by maintaining a high standard that the composer is inspired to do the best work and the prize competition is placed above question.

The conditions of the competition are as follows:

1. The competition is open only to composers born within the United States of America or those of American parentage in foreign countries.
2. All manuscripts must be in ink and clearly written and the compositions submitted must not have been published nor have received public performance.
3. All manuscripts shall be sent in unsigned, marked with the name of the class in which they are entered, and with a private mark. A sealed envelope shall accompany each manuscript, containing the private mark used, the name and birthplace of the sender and stamps or money to cover the expense of returning the manuscript.
4. All compositions entered shall have titles in English and vocal numbers must be in English.
5. All compositions must be submitted before or on October 1, 1916, but no composition will be received before September 1, 1916.
6. Prize winners of the National Federation of Musical Clubs cannot enter two successive competitions.

This competition was inaugurated at the Fifth Biennial Festival of the National Federation of Mu-

sical Clubs at Memphis, Tenn., May 8-11, 1907. The successful compositions were performed as follows:

Sixth biennial festival, Grand Rapids, Mich., May 24-29, 1909.

Seventh biennial festival, Philadelphia, Pa., March 27-31, 1911.

Eighth biennial festival, Chicago, Ill., March 24-April 1, 1913.

Ninth biennial festival, Los Angeles, Cal., June 24-July 3, 1915.

The successful compositions of this fifth competition will be performed at the tenth biennial festival in Birmingham, Ala., April, 1917.

The Prizes

Class 1—String quartet.....	\$300
Class 2—Concerto, piano and orchestra.....	300
Class 3—Cantata, chorus and solo.....	200
Sacred or secular, for mixed voices or for ladies' voices.	
Class 4—Sonata, violin and piano.....	200
Class 5—Organ solo.....	150
This prize is offered by the Amateur Musical Club of Chicago as a memorial to Mrs. N. H. Blatchford, an organist of prominence in that city and a former president of the club. It will be known as the Helen Wheeler Blatchford memorial prize.	
Class 6—Song.....	100
The composer must be a member of a federated club. This prize is offered by Mrs. J. R. Custer.	
Class 7—Chorus for women's voices.....	100
Class 8—Duet, vocal.....	100
Class 9—Federation song:	
Original words may be written for an old melody.....	75
Words and music both original.....	150

Any of the above prizes may be given by an individual club or by several clubs in combination and the name chosen by the club giving the prize. It will also be the privilege of the club giving the prize to send representatives to the biennial festival who will perform the prize composition; otherwise it will be arranged by the local biennial board in Birmingham.

National Federation of Musical Clubs, Mrs. Emerson H. Brush, 63 East Elm street, Chicago, Ill., director of the Department of Philanthropy; Ella May Smith, 60 Jefferson avenue, Columbus, Ohio, chairman of the American Music Committee.

The repertoire of the Metropolitan Opera Company at Atlanta, Ga., for the week beginning Monday evening, April 24, is as follows: "Samson et Dalila," "Madame Butterfly," "Sonnambula," "Aida," "Martha," "Meistersinger" and "Tosca."

CHICAGO OPERA, 1916-17

Cleofonte Campanini was in New York at the beginning of this week and gave a MUSICAL COURIER representative a complete list of the Chicago Opera artists for next season as far as they have already been determined upon. The sopranos will include Geraldine Farrar (first half of the season), Mary Garden (second half of the season), Olive Fremstad, appearing as guest, and Marie Kousnezoff. Julia Claussen again will be a member of the company for the whole season and Margarete Matzenauer will appear in several performances as guest. Myrna Sharlow, the young American soprano, will have an opportunity to appear in some principal roles. The other women soloists so far engaged are Mabel Preston Hall, Hazel Eden, Dora de Phillippe, Serena van Gordon, Virginia Schäffer, Myrtle Moses and Marguerite Buckler.

Lucien Muratore will again be the leading French tenor and Campanini has engaged Giulio Crimi as first Italian tenor. He is an excellent artist, favorably known not only in his own country but in the opera houses of London, Paris and other important cities. Other tenors will be Angelo Daddi, Warren Proctor and Dua. A new Italian baritone not before heard in this country, Giacomo Rimini, will join the forces, and if conditions permit Carlo Galeffi will also be a member of the company. Hector Dufranne again will be the French baritone and Marcel Journet the French bass. Other basses are James Goddard, Gaston Sargent, Vittorio Arimondi and Constantino Nicolai.

Egon Pollak will be the conductor of the German operas and Marcel Charlier of the French. No assistant Italian conductor to Mr. Campanini has yet been selected. Pietro Nipoti remains as chorus master, and the dancers will be Tamara Smiersky, prima ballerina; Serge Oukrainsky, and Andreas Pavley.

The list of novelties to be produced has not yet been decided upon, but it is certain that Mr. Campanini will present Camille Erlanger's "Aphrodite," with Mary Garden and Lucien Muratore in the principal roles.

AMERICAN CONDUCTORS

A most encouraging sign of the normal development of music in the right direction in this country is the slow but constant increase in the number of orchestras of symphony size. In looking for a conductor the organizers of these organizations should not overlook the fact that there are many good men obtainable right in this country. For instance, the public spirited citizens who are organizing the Civic Orchestral Concerts, which are to provide the best music at prices within the reach of all during the coming summer, should bear in mind that there are several entirely competent conductors for their orchestra right here in New York. Just to mention only one name which comes to mind—Theodore Spiering, a native born American citizen who has made a reputation for himself both as a conductor and violinist on both sides of the Atlantic.

HERTZ TENTATIVELY ENGAGED

(By Telegram.)

San Francisco, Cal., March 29, 1916.

John Rothschild, secretary of the Musical Association of San Francisco, states that Alfred Hertz has been engaged tentatively as conductor of the San Francisco Symphony Orchestra for next season and that the terms are satisfactory. Arrangements also provide for re-engagements of the present instrumental performers and for a longer season and wider scope. Before the engagement is finally made binding, financial guarantees must be secured. Rothschild is satisfied that the finances can be arranged satisfactorily. DAVID H. WALKER.

THE BYSTANDER

The Industrious R. S.—Effeminate Cellos—Noiseless Programs—The Helpful Composer

On the very first page of the score of Richard Strauss' new "Alpine Symphony" the violins and violas, divided, have the following "chord" to play, pianissimo. The upper division of the first violins has B flat on the staff and the other notes in succession downward are A flat, G flat, F, E flat, D flat, C flat, and B flat. The lower strings have D flat and G flat. It will be noticed that this chord for the lighter strings is made up of every note in the key of G flat major from B flat on the staff a straight octave down. As the strings are playing pianissimo and there is at the same time a horn figure on the tonic chord of G flat, the effect is undoubtedly of that chord. I mention this because it is about as good an example as one could ask of Richard Strauss' method of composing and proves that he works entirely with the brain and not with the heart. It is interesting to note that the symphony wherever performed has met only with a success d'estime. The latest report, coming from Zurich, where it has just been performed, is also to the same effect. Only one more illustration of the truth of Abraham Lincoln's saying "You can fool some of the people—"

It seems as if a good many cellists are too apt to forget that the cello is in reality the bass of the solo instruments and not the tenor. To be sure it has an A string on which an experienced player can climb up as far as the length of the string allows, but it also has a C string, giving a more powerful and sonorous note than any human bass is capable of producing. My point is merely that too many cellists are inclined most of the time to forget the manliness of which the instrument is capable and to neglect legitimate broad and vigorous effects in order to obtain a character of tone which, though charming enough in itself, is not really characteristic of the instrument. It is like the organist who neglects Bach and the other masters of the solid school to study exclusively the pretty color mixtures which are particularly characteristic of the French masters, very good in themselves for occasional use, but cloying if too constantly indulged in, just as too much candy disgusts even the sweetest tooth.

Here is a pretty story about Giulio Gatti-Casazza, director of the Metropolitan Opera Company, which has the additional merit of being true. Last Saturday morning when Mr. Gatti came down to the Metropolitan about eleven o'clock he noticed the line which had long been formed waiting to buy admission for the final afternoon performance of "Carmen." Going into the box office he asked the treasurer how long the people at the head of the line had been standing and was told they had begun to come as early as seven o'clock in the morning.

"Is my box gone for this afternoon?" asked Mr. Gatti and was told that it was not. Whereupon he took the tickets, went out into the lobby and personally presented one each to the first eight women in line, those who had been standing longest, greeting each one pleasantly as he did so. To say that they were pleased is putting it mildly.

These women, who had all arrived before eight o'clock, had expected to stand in line for at least six hours, which would seem to be real evidence of their love for opera or at least for Caruso and Farrar. Here are their names: Lillian Smith, Maria Fortoul, Helen Wise, Helen Levinson, Alva Polasky, Lotta Vock, Isabel Rotman, and Sarah Sutphen. All but one (or possibly two) are evidently of foreign descent, which would seem to cast a certain light upon the relative love for music of the foreigner and the native.

There is nothing more annoying, especially at song recitals, than the unpleasant noise of crackling, rustling program paper when the pages of several hundred programs are turned over all at once—annoying alike to the artist and to all those in the audience who have sensitive ears.

In Munich there is a local concert manager who has had the cleverness to hunt about and find some soft paper which makes absolutely no noise when pages are turned. The programs for all his attractions are printed upon it.

Here is another story, again from the ample bass gentleman.

Pat was driving his dilapidated cart and his equally dilapidated horse into Cork when a sergeant of police on

the outskirts of the city held him up and inspected the whole outfit, including Pat, with a deprecatory eye. The sergeant pulled out his notebook, only to discover that the lettering on the cart had long ago gotten beyond the recognizable state.

"Your name is obliterated," said the sergeant.

"No, sir!" answered Pat quickly, "me name is O'Sullivan."

There are some fine old street names in lower New York—"Cortlandt," "Bleecker," "Desbrosses," for instance, all mellow, mouth filling names. Further up town the number system would seem a bar to anything euphonic, but the other afternoon I discovered a certain "Little West Twelfth Street." Just that one adjective gives a certain poetic touch to it which quite distinguishes it from all the other number streets,—don't you think so? It reminds one of the tiny street in Paris with the wonderful name "Petite Rue du Chat qui peche"; the "Little Street of the Cat who fishes." Would it not be interesting to know whence came such a phantastic designation?

We were speaking of a certain composer, one of whose salient characteristics has been the fact that, in the process of musical creation, his memory seems frequently to have triumphed over his inspiration.

"He has just completed a large new work," remarked the Well Informed One. "I wonder who helped him?"

"Nobody," answered the Cynic, "he helped himself."

"Spring has come." Be it recorded as an important historical fact that the Fifth Avenue post coach made its first tour of the season on Friday, March 31, at 5 p. m., its posthorn blowing a dash of color into the endless string of automobiles, busses and semaphores. Next week ball games begin. Verily, "spring has come."

BYRON HAGEL.

Bertha E. Tait Guest of Grace Hall Riheldaffer

At a recent banquet of the Ad Club, of Portland, Ore., Grace Hall Riheldaffer, the soprano, was in attendance. She had as one of her guests Bertha E. Tait, to whom, as manager of the Portland Symphony Orchestra, much of that organization's success is due. Having that success thoroughly at heart, Miss Tait has accomplished splendid things and is filled with ambitious plans for the future. Mme. Riheldaffer was also one of the soloists at this gathering.

Francis Rogers to Sing in Connecticut

Francis Rogers, the baritone, whose splendid voice and thorough musicianship have caused him to become a general favorite with lovers of the best in music, has been engaged to appear as soloist at the concert to be given April 19 by the New Britain Choral Society.

Schirmer-Swinburne

Rudolph Schirmer, president of the firm of G. Schirmer, Inc., was married on March 21, in Portland, Ore., to Ann Swinburne, formerly a well known star in comic opera, but who gave that career up to become a recitalist. She appeared in Aeolian Hall this season.

Pawlowska Films Shown in New York

The Pawlowska—"Dumb Girl of Portici" films which were made last summer, were exhibited for the first time at the Globe Theatre, New York, Monday evening of this week.

Another New York Recital for Guiomar Novaes

Guiomar Novaes, the Brazilian pianist, recently heard in Aeolian Hall, New York, will give another recital on Thursday afternoon, April 13.

WICHITA PRACTICALLY ASSURED FOURTH SYMPHONY SEASON

**Sufficient Advance Subscriptions Already Secured—What the
Orchestral Association Has Accomplished in Three
Years of Useful Activity**

Wichita, Kan., March 28, 1916.

The Wichita Symphony Orchestra, fifty-five selected musicians, with Theodore Lindberg, conductor, appeared at the Crawford Theatre, Wichita, Kan., Sunday afternoon, March 26, to a capacity audience. Myrna Sharlow, of the Chicago Opera Association, was the soloist. The orchestral offerings consisted of the "Rosamunde" overture, Schubert; prelude to the "Meistersinger," Wagner; a group of numbers from the Russian school and closed with the "March Slave," by Tchaikowsky, which was given a rousing interpretation by Conductor Lindberg and his orchestra, and made it necessary for the men to rise in acknowledgment of the prolonged applause following this number.

The Wichita Symphony Orchestra, with Theodore Lindberg as conductor, was organized three years ago. Iris Pendleton, manager of musical artists, now of Chicago, became interested in the orchestra and organized an orchestral association, composed of prominent men and women of Wichita, who support this organization, making it possible to present standard orchestral works and some noted soloist, one each month during the musical season. During the past three seasons the Wichita Symphony Orchestra has been heard in several symphonies by Haydn, Mozart, Beethoven, Schubert, etc., standard overtures, excerpts from operas, symphonic poems, suites, string orchestra numbers, etc.

Among the soloists that have been brought to Wichita by the orchestral association, appearing in solo with orchestral accompaniments in a group of solo numbers, are: Giuseppe Fabbrini, pianist; Mildred Potter, contralto; Charles W. Harrison, tenor; Marguerite Dunlap, contralto; Raoul S. Bonanno, baritone; Marie Sundelius, soprano; Louise Jensen-Wyllie, soprano; Andrea Sarto, baritone; Katharine Goodson, pianist, and Louise Llewellyn, soprano.

As tickets cannot be sold for Sunday concerts, it is necessary to dispose of sufficient orchestral memberships to cover

the entire amount of the guarantee fund, to carry on the work for the season.

A fourth season of the Wichita Symphony Orchestra is practically assured. At the close of last Sunday's concert, Theodore Lindberg was presented with advance subscriptions practically to assure the expenses of another season.

Tentative arrangements for the appearance of the following soloists have been made: Arthur Hartmann, violinist; Myrtle Elvyn, pianist; Mabel Riegelman, soprano; Helen Allen Hunt, contralto, and Harvey Hindermeyer, tenor.

In the Wichita Daily Eagle of March 28, 1916, appeared the following apropos of the organization:

AIM TO KEEP ORCHESTRA.

CLOSING SYMPHONY NUMBER AT CRAWFORD EMPHASIZED IT FILLED
A NEED.

With the largest audience of the season, the Wichita Symphony Orchestra ended its series of concerts at the Crawford Theatre Sunday afternoon. In the Wichita Symphony Orchestra Wichita music lovers feel that they have one of the truly splendid organizations of the country and an effort is now being put forth to insure the season of 1916-17.

Under the able leadership of Theodore Lindberg the orchestra improved with each concert and the last two especially were splendid tributes to the skill of Mr. Lindberg and to the conscientiousness of his orchestra of mostly young musicians.

Cities having symphony orchestras number less than a dozen in this country and it is hoped the coming season will see a larger number of members of the association than ever before.

A keener desire for its continuance and an added interest in the welfare of the Wichita Symphony Orchestra was created by its closing concert Sunday afternoon at the New Crawford. With exceedingly well played numbers by the orchestra, assisted by the young American prima donna, Myrna Sharlow, the concert was easily one of the best ever given. The orchestra opened with the Schubert "Rosamunde" overture and the Wagner "Vorspiel," both intelligently given. It was in the second number, however, consisting of "Bal de Noces" (Burgmeier), "Cossack Dance" (Dargomjisky), and "March Slave" (Tchaikowsky) that the orchestra rose to heights it never has touched before. Tchaikowsky tells a story in his music fervid, dramatic, soul stirring in all its wealth of harmony. The orchestra's interpretation of the piece, in its varying moods, was remarkably fine and a revelation of the real ability and latent power in the organization. It drew merited applause and encore.

Again in the final number, excerpts from the beautiful "Mignon" (Thomas), the orchestra played so well a feeling of regret swept over the audience that this was the last concert.

GENEVRA JOCELYN DOZE.

DR. CARL PLAYS AT AEOLIAN HALL

**Other Artists Take Part in Blind Men's Improvement Club
Concert**

The annual concert given for the benefit of the Sick and General Fund of the Blind Men's Improvement Club of New York was given in Aeolian Hall, Thursday evening, March 30, before a fair sized audience.

The celebrated organist, Dr. William C. Carl, played the andante cantabile from Widor's fourth symphony, followed by Bach's fugue in D major. He played also Bonnet's "Variations de Concert." Dr. Carl was in his happiest mood. There was abundant feeling and beauty of shading in the Widor excerpt, and his treatment of the intricate Bach passages was in the masterly fashion that has placed him long since among the foremost of present day recital organists. The record of his remarkable playing would not be complete without a special word of praise in reference to the singularly brilliant pedal work done in both the Bach and Bonnet numbers. He was roundly applauded.

Heinrich Meyn contributed two groups of songs, the first consisting of Israel Joseph's "My Soul Is Dark" and "Only of Thee and Me" (both dedicated to Mr. Meyn) and "Prayer" followed later by songs in German and French. Mr. Meyn's interpretations were exceedingly interesting, and he was rewarded by a liberal show of appreciation.

Several songs in French, and a group of songs by modern composers, sung in English, were rendered by Edith Chapman Gould, with accustomed good taste and beauty of tone, materially adding to the evening's pleasure.

William A. Enderlin played piano solos consisting of Rubinstein, Chopin, Wagner and Verdi selections. It was interesting to listen to his excellent playing.

Edwin Grasse, the violinist, played two compositions of his own, as well as numbers by Brahms and Sarasate. His work was distinguished by tender appeal and fluent technic.

Francis Moore presided at the piano. His accompaniments are musically and sympathetic.

The Blind Men's Improvement Club of New York was organized eight years ago with the view of improving the unhappy conditions of the blind men in New York.

In case of a member's illness funds are contributed to relieve his necessities. Questions relative to the general welfare of the blind are considered, and resolutions for improved legislation are drafted and sent to the city and State authorities. The club interests itself on behalf of

its members in obtaining newsstand privileges, hospital treatment, etc. The ideals of this club are high and practical, and its progress has been marked.

Meetings are held the second and fourth Monday evenings of each month, at the Lighthouse, 111 East Fifty-ninth street, New York.

The membership at present numbers 153.

The officers are: W. I. Scandlin, president; I. Furman, first vice-president; R. Bennett, second vice-president; H. Baumann, treasurer; D. C. Williams, recording secretary; G. H. Longenecker, corresponding secretary; J. Dafter, sergeant at arms; concert committee, G. H. Longenecker, chairman; W. G. Gorse, Louis Furman, D. C. Williams.

OBITUARY.

Dr. W. L. Blumenschein

Following a long illness, dating from his return from Europe at the outbreak of the war, Dr. W. L. Blumenschein died at his home in Dayton, Ohio, Monday morning, March 27. He is survived by his widow and three children, Ernest L. Blumenschein, the artist, of New York City; Florence Blumenschein Rowe, of New Rochelle, N. Y., and George Blumenschein, of Dayton.

Dr. Blumenschein was born in Brunsbach, Germany, in 1840, and came with his parents to Pittsburgh at the age of three years. Here he received his early education, including music with the best masters of that city. In 1869 he entered the Leipsic Conservatory, finishing in 1872.

Dr. Blumenschein had for years occupied a leading place among Dayton musicians. As critic, composer, teacher and director; his attainments were equally pronounced. His works for piano, his songs and music for church services were sung all over this country and abroad.

It was in 1878 that Dr. Blumenschein went to Dayton and since that time he has played a prominent part in the musical affairs of that city. As the director of the Philharmonic Society for twenty-five years, that organization rapidly attained a position of renown among similar choral bodies, both by reason of the excellent ensemble and because of the work studied and given. At this time also, Dr. Blumenschein became the organist at the Third Street Presbyterian Church, which position he held for thirty-one years. Under his direction the Lyra Society of Indianapolis, Ind., also the Orpheus Society of that city, as well as two Ohio saengerfests, one in Dayton, the other in Springfield, performed works of noteworthy quality. In 1891 he

accepted the post of preparing the chorus for the Cincinnati May Festival, where his splendid work was responsible for the excellent growth of that organization.

In the Dayton Evening News of March 28 appeared this notable tribute to the musician:

"There will be no way of estimating the influence upon the community of this one man. But it is certain we have a more harmonious community, a more delightful abode for all of us, by reason of his presence here among us for so many years.

"The Philharmonic Society, with which he was so closely identified, which was, in fact, a part of his being, was for years Dayton's musical soul—and at a time when a musical soul was most essential. We had out captains of industry from the beginning. We had our strong men of science, and our inventors. We had those among us who dared to seek new paths of manufacture and public spirited people who looked after civic righteousness. We had a community of workers and of home builders. And then Dr. Blumenschein came along and looked after our musical welfare. He fought for the pure and inspiring in the realms of music, even as our captains of industry fought for the supremacy of our industries. He served the community as faithfully as any man who ever resided here, and accomplished much.

"There is not an adult native of Dayton, nor one who has been here for any length of time, but has come under the influence of this one man. He has appeared in public probably more often than any other one man in the city—and taken part in more public functions. As a critic, as a composer, as a teacher or as a leader, he excelled always, and he goes to his reward beloved by a thriving city, and esteemed by the music lovers of the nation."

Dr. Blumenschein was at one time a representative of the MUSICAL COURIER in Europe, and since his residence in Dayton up to the time of his illness had been the correspondent from that city.

Olean Harvey Dodworth

Olean Harvey Dodworth died at his home, 117 East 127th street, New York, on Monday, April 3, at the age of seventy-two years. After graduating from Trinity School, Mr. Dodworth became associated with his father, Harvey B. Dodworth, who was the proprietor of a music store and also leader of the formerly well known Dodworth Band. This organization played at the opening of the first railway suspension bridge at Niagara Falls. These men are said to be the first musicians to introduce the trombone into the United States, and were also the organizers of the Mutual Musicians' Protective Union. The Dodworths sold their interest in the band to Patrick Gilmore in 1880, the father retired and the son became connected with Wise & Co., East 125th street, where he was still employed at the time of his death. He is survived by two daughters, Adelaide A. Dodworth and Mrs. F. A. Herker, and by two sons, Victor S. Dodworth, of the Department of Public Charities, and Herbert S. Dodworth, who is in the piano business.

Hiram L. Friedlander

Hiram L. Friedlander, for several years leader of Friedlander's Orchestra, died April 3, at his home, 210 West 107th street, New York. He was fifty years old. Mr. Friedlander was prominent in musical organizations and was a member of the Masons and Knights of Pythias. His widow survives him.

Caesar Israel

Caesar Israel, music teacher, died April 3, in New York. Mr. Israel was born in Germany and studied music in Hamburg. He came to this country thirty years ago. He is survived by his widow and one daughter.

Rae Delafare

Rae Delafare, mother of the well known New York vocal maestro, M. E. Florio, died in this city, Monday, March 27, at the age of eighty-six years.

Mrs. Edwin Outwater

Mrs. Edwin Outwater, a prominent member of the New York Haarlem Philharmonic Society, died at her home, Riverdale-on-Hudson, recently.

CINCINNATI ORCHESTRA DISPLAYS VIRTUOSITY

**Rimsky-Korsakoff's "Schéhérazade" Suite Magnificently
Set Forth by Dr. Kunwald and His Players—
Conservatory Orchestra in Concert**

Cincinnati, Ohio, April 1, 1916.

Although the symphony season is to close in two weeks, the orchestra and its conductor are by no means suffering from ennui owing to scarcity of employment. They have been and will be for the coming weeks very busy rehearsing for the May festival, at which they will be a leading feature. Dr. Kunwald is particularly enthusiastic when speaking about the artistic results that he feels certain will be obtained.

The first of the second last pair of this season's symphony concerts took place yesterday afternoon before an audience unusually large in number as well as appreciation. Although contrary to the custom precedent in most concerts this season there was no distinct novelty on the program, the two orchestral numbers not having been played here in recent years. These numbers were Schumann's "Manfred" overture and Rimsky-Korsakoff's "Schéhérazade" suite. This latter number, being in the nature of an orchestral virtuoso composition, afforded a splendid chance for forming judgment on the high degree of technical perfection which has been attained by the symphony men. The suite formed the closing number of the program, therefore the fact that the audience remained to call Dr. Kunwald back to the stage repeatedly deserves mention. And the clamor did not subside until the conductor had his men rise in a body to share the acknowledgment with him.

The "Manfred" overture, which opened the program, was likewise read and performed in a manner that caused the listeners to betoken their appreciation very decidedly. It was a clear cut portrayal, full of romance.

Harold Bauer, whose number came between the two mentioned, was the soloist. He chose the extremely difficult concerto of Brahms, the latter's second work in this form.

CULP STRING QUARTET CONCERT

The Culp String Quartet gave its final concert of the season last Tuesday evening, at the Woman's Club. This concert was, by many of the music loving patrons of this organization, thought to be the best it has yet given, and the audience was lavish in its demonstrations of approval. The A minor quartet by Schumann, which opened the concert, was especially well played, as was also the concert study by Sinigaglia, which followed it. The number which was most enthusiastically received, however, was a setting of the English folksong, "Molly on the Shore," by Percy Grainger. A smooth and dignified presentation of the Brahms C minor quartet formed a fitting close to this organization's work for the season.

CONSERVATORY ORCHESTRA ENJOYED

Thursday evening the Cincinnati Conservatory Orchestra, under the direction of Pier A. Tirindelli, gave its third concert of the season at Hughes' High School Auditorium. It is nothing new for conservatory affairs to attract overflowing audiences. In this regard the concert was according to rule. It has frequently been mentioned in these columns and elsewhere that steady progress has been made by the conservatory orchestra since its inception under the guiding hand of Mr. Tirindelli. It was a pleasure to note that Thursday evening's concert again showed a marked step forward.

Among the orchestral numbers on this occasion that made the greatest demands on this student band of players was the "Spanish Rhapsody" of Chabrier. It was surprisingly well performed. The overture, "Lituanien," of Ponchielli, the prelude to the third act of "Carmen," and the second intermezzo from "The Jewels of the Madonna" were given adequate performance. There were four soloists, Margaret Hukil and Lucile Roberts, vocalists; Robert Schenk, violinist, and Elizabeth Balfour, pianist. Miss Hukil, pupil of John Hoffmann, sang with pleasing voice, which evidenced good schooling, the gavotte from Massenet's "Manon." Lucile Roberts, pupil of Minnie Tracy, sang with fine voice and style the aria "Depuis le Jour," from "Louise." Robert Schenk, a very talented young violinist, played two movements of the Wieniawski D minor concerto in a brilliant and musicianly manner. Miss

Barbour, pupil of Marcian Thalberg, showed herself to be a pianist of decided ability, musically and technically well equipped. She played the E flat concerto of Liszt in a manner that displayed her attainments very favorably. Mention should be made of the creditable manner in which the orchestra played the accompaniments for these soloists, especially that to the Liszt concerto, which is no small task for a student body of performers.

RUTH WELCH'S SUCCESS

Ruth Welch, a pupil of the Cincinnati Conservatory, has just completed a brilliant week in Paterson, N. J., where she created a sensation in the leading role of Victor Herbert's "Princess Pat." Miss Welch has two more months with the present company, after which she will return to the conservatory to coach.

A PROMISING CONTRALTO

Eva Rosser, contralto, was presented in recital by her teacher, John A. Hoffmann, at the Conservatory of Music, Monday evening, March 27. Her program was varied and calculated to demonstrate to advantage the scope of her ability. She gave evidence of possessing temperament and dramatic talent, and in her singing of Brahms she revealed an intelligent understanding of the German Lied. In her two groups of modern songs the pathos and beautiful quality of her voice were particularly to the fore. Miss Rosser has a good stage presence and sang her taxing program with poise and assurance. Bessie Larkin accompanied Miss Rosser with taste and discretion.

A TALENTED PIANIST

Helen Atchison, a decided pianistic talent, was introduced in recital by her teacher, Marcian Thalberg, at the Cincinnati Conservatory of Music, on Wednesday evening. She opened her program with the Bach-Liszt fantasia and fugue, which she gave a broad interpretation. The Beethoven sonata, F sharp major, gave Miss Atchison opportunity to show her grasp of the classics. A group comprising the Schumann "Novelette," op. 21, No. 5, the E major nocturne and four etudes of Chopin, were poetically rendered, and her brilliant performance of the D flat etude and "Waldehrauschen" of Liszt and his tenth Hungarian rhapsody gave evidence of her rare technical equipment. The concert was well attended, and Miss Atchison was warmly encored throughout her successful program.

CINCINNATUS.

Anne Arkadij, a Sincere Artist

Anne Arkadij, who is rapidly becoming widely known as a singer of the Lied, recently gave a recital in St. Louis, Mo., before the Woman's Club of that city. "While Anne Adkadij uncompromisingly lived up to her ideals, her work was so sincere and simple, so absolutely free from pose and affectation, that her audience of polite social folk was greatly impressed," declared the Times of that city. "Arkadij has a sizeable mezzo-soprano voice of agreeable quality. She knows well her songs, and makes plain their meaning, without fuss and overelaboration. The lady appreciates the value of a musical phrase—even under stress of emotion. She depends upon shading and variety of tone color to express feeling. Franz was given a reading that was consistent and intelligible; Brahms fared as well. Indeed, the spirit in this work should go far to make her Brahms loved, instead of feared, by this singer's public." And so the notice continues, for, as the paper states, "Anne Arkadij is a singer of talent and accomplishment" and as such her work cannot fail to be recognized.

Mary Carson Song Recital

April 2, Mary Carson, formerly of the Century Opera Company, and recently with the Aborn Company, gave a song recital at the Princess Theatre, New York, singing a program of songs principally by modern composers. An audience of fair size and very friendly disposition enthusiastically recalled her after each group of songs. She was at ease after her first group, received beautiful flowers, and looked very dainty. Vanuccini's "Nissun lo Sa" was sung so well it had to be repeated, as was the case with Arditi's "Se Saran Rose," done in very brilliant style. Her voice is particularly suited to the coloratura school, hence her greater success in such music. Following "To a Water Lily," by Grieg, she sang an encore, and the same occurred after Justin Ring's "I Wish That Little Dress Were Mine." Maurice La Farge played excellent accompaniments.

PASQUALE AMATO, THE NOTED METROPOLITAN OPERA BARITONE

**One of the Most Widely Demanded Singers for Concerts and
Festivals as Well as a Popular Favorite on
the Operatic Stage**

Pasquale Amato. It is a name that immediately brings to the minds of music lovers, and more particularly those of New York, the thought of a wonderful voice, admirably controlled, and histrionic ability equally unusual, against the background of the Metropolitan Opera House stage in the midst of all the paraphernalia which goes to make up the setting for an opera. To those who have not witnessed this gifted Italian's operatic triumphs, his name brings to mind the concert singer with the wonderful voice and the genial manners that have endeared him to thousands all over the world.

But there was a time, even after his operatic debut in the role of Germont in "Traviata," when the name of Amato would have had no meaning to any one outside of Italy and very few in the city of the debut were at all impressed with his work. It was in 1902 that the young singer—he was in his early twenties—was permitted to sing for Giulio Gatti-Casazza and Arturo Toscanini, then the impresario and first conductor of the famous La Scala, Milan, and at their advice he went to Germany where he made a thorough study of the language and pursued his studies in singing. There he also gained considerable reputation for his excellent delineation of the roles of Amfortas in "Parsifal" and Kurwenal in "Tristan und Isolde." Upon his return to Italy he was engaged to appear in Venice and once more made his debut in the role of Germont. M. Gatti-Casazza was on hand to hear him once more, and he at once engaged him for La Scala. A few days before he was to make his debut at that historic opera house, he was taken ill with laryngitis and bronchitis. Although he determined to sing in spite of that, he found after the first act that he had no voice left and accordingly he decided to forsake music. However, Messrs. Gatti-Casazza and Toscanini had faith in his ability and he was ordered to take a complete rest, and at the end of a month he again made his appearance, singing Kurwenal in "Tristan und Isolde," and scoring a genuine triumph.

It was in the autumn of 1908 that this great baritone made his debut at the New York Metropolitan Opera House, and oddly enough, once more it was as Germont in "Traviata." Since that time, his popularity has grown steadily and surely. At the opening night of this season, Amato sang the role of the high priest in Saint-Saëns' "Samson and Delilah," the other principals being Caruso and Margarete Matzenauer. Since that performance, Amato has appeared throughout the season with unvarying success.

Among the roles in which Amato has appeared during the season just passed are the Count di Luna in "Trovatore," as Amonasro in "Aida," as Tonio in "Pagliacci," Renato in "Un Ballo in Maschera," the title role of "Prince Igor," Scarpia in "Tosca," Escamillo in "Carmen," Lord Ashton in "Lucia di Lammermoor," Napoleon in "Madame Sans Gene," the title role in "Rigoletto," etc.

The portrait of Amato, appearing on the front cover of this issue of the MUSICAL COURIER, shows the famous baritone as Baron Scarpia in "Tosca," one of his finest roles. Another role in which he has gained enviable renown is that of Falstaff in Verdi's opera of that name. This was the role which he sang at the centenary celebration held in Italy in honor of the great composer.

In addition to his success in his native land and in the United States, Amato has earned equal praise from the press and public of South America.

As a concert and festival artist, the baritone occupies a foremost place. He has appeared as soloist with the Boston Symphony Orchestra, the Philadelphia Orchestra, the New York Philharmonic Society, the Chicago Symphony Orchestra, and other important symphonic bodies. Last spring he appeared as soloist at many music festivals, being especially successful at Newark, N. J., and Paterson, N. J. This spring he is engaged for many more.

His concert work is a joy to the lover of the artistic, for as the Boston Transcript aptly puts it, "It is good that Amato should so come into the concert room; he can disclose how variously accomplished, how artful and elegant and tasteful a singer he really is."

LOUIS SIEGEL

VIOLINIST

AMERICAN TOUR 1916-1917

Management:

R. E. Johnston, 1451 Broadway
New York

MOZART SOCIETY PRESENTS

"MADAME BUTTERFLY"

Big Afternoon Audience Enjoys Opera Provided by Prominent New York Organization

One thousand programs prepared and all gone some time before the hour scheduled for the opening of the program of the New York Mozart Society at its last afternoon musicale of the season, held at Hotel Astor, New York, Saturday, April 1, and ladies and gentlemen still coming in big groups, are convincing indications of the enormous interest which members of the society and their friends take in these afternoon affairs. Seventeen hundred persons were said to be in attendance and the grand ballroom, with its handsomely gowned audience, its profusion of white and yellow flowers, the picturesqueness of the whole, with the stage in the foreground, and the general atmosphere of anticipation and approval, must have been a source of deep gratification to Mrs. Noble McConnell, the society's indefatigable president, and her capable board of directors, to say nothing of the excellence of the operatic performance under the direction of Milton Aborn.

There was a notable list of guests of honor for the occasion, among whom were the following presidents of women's clubs, each of whom was the recipient of a handsome bouquet of yellow and white flowers, jonquils and carnations, presented upon their arrival by the guards of honor for these presidents:

Mrs. James A. Allens, Mrs. Clarence Burns, Mrs. Gerard Bancker, Mrs. James Madison Bass, Mrs. Mildred Manley Easton, Mrs. Charles Milton Ford, Mrs. William W. Ford, Mrs. Eugene J. Grant, Miss Florence Guernsey, Mrs. H. Rasmus Hansen, Mrs. William Tod Helmuth, Mrs. Edward W. Hook, Mrs. Augusta R. Kidder, Mrs. James McCullagh, Mrs. Howard MacNutt, Mrs. Katherine A. Martin, Mrs. J. Christopher Marks, Dr. Frances Morrell, Mrs. A. M. Palmer, Mrs. Austin Norman Palmer, Mrs. Bedell Parker, Mrs. John H. Parker, Mrs. Frank A. Peteler, Mrs. Roscoe J. Raney, Mrs. Henry H. Russell, Mrs. Don C. Seitz, Mrs. William R. Stewart, Miss Grace Strachan, Mrs. Thomas Slack, Mrs. Adelaide Wesley Smith, Mrs. Cora Welles Trow, Mrs. Ralph Trautman, Mrs. Martin Tirrell, Mrs. Thomas J. Vivian, Dr. Phoebe M. VanVoast, Mrs. John Francis Yawger.

There were likewise yellow and white cut flowers in abundance for the artists of the afternoon, handed to them at the conclusion of the program.

"Madame Butterfly" (in Italian, i. e., the final of act one and the complete second and third acts, under Milton Aborn's direction, was excellently staged and presented by the following cast: Cio-Cio-San, Lois Ewell (Century Opera Company); Suzuki, Frances Ingram (Chicago Opera Association); Pinkerton, Vernon Stiles (Vienna and Cologne Opera companies); Sharpless, Millo Picco (Boston Grand Opera Company); Goro, Rudolph Koch (Chicago Opera Association); Yamadori, Hugo Lenzer, (Century Opera Company); Kate Pinkerton, Enid Addison (Century Opera Company); Trouble, Edith Mary Oakland.

Joseph Pasternack was the conductor of the orchestra.

This was an ambitious undertaking even for members of so up-to-date and progressive an organization as the New York Mozart Society has a reputation for being, not only in the metropolis, but in the musical world at large, but nothing seems ever to daunt the leaders of this society. This is quoted as being the first performance anywhere of opera in a hotel. Mrs. McConnell was the recipient of numerous well deserved congratulations at the conclusion of the program from the club presidents and others for the success of the undertaking. It was an afternoon of great musical and social enjoyment. The hour following the formal program, which is a pleasant feature of these events, the "chat" over the friendly cup of tea, etc., are also not to be lightly passed over. So genuine was the pleasure that the next season's attractions are being discussed an anticipated already with more interest than ever, if that is possible.

Malkin Music School Crowded to

Hear Joseph Malkin in Cello Recital

Joseph Malkin, cellist, of Boston, brother of Manfred Malkin, and member of the faculty of the Malkin Music School of New York, was heard in a solo recital at the Malkin Music School, April 2. He opened the program with the Saint-Saëns concerto, which he played at his New York debut several years ago, with the New York Symphony Orchestra, and which his press notices show he has played at Petrograd, Berlin and elsewhere. It is doubtful, however, if he has ever played it better than to his brother's accompaniment at the Malkin School last Sunday, for it was an ideal performance. Tone and technic were on equal heights, with truly sympathetic accompaniment, and the result was an artistic effort, which gave deep enjoyment to

the large audience which crowded the salons. His own romance in B flat followed, proving to be a work of lovely melodiousness. A "Rigaudon" by Kreisler closed the group, and this feat of performing a violin solo, as written on the cello, won hearty applause. The seriousness and beauty of tone and expression in Bruch's "Kol Nidrei" and the seemingly tireless wrist and technic combined in Popper's "Elves' Dance," all this brought the cellist rounds of enthusiastic applause, so that he had to play again Popper's "Spinning Song" closed the program brilliantly, and at the close the brothers Malkin were recipients of sincere applause from the many who appreciated much beautiful music, beautifully done.

Among coming events at the Malkin Music School are the following: April 15, at 8.15 p. m., piano recital by Felix Garziglia, member of the faculty; April 23, at 3.30 p. m., concert by students of the elementary courses; April 16, at 3.30 p. m., concert by students of the advanced and intermediate courses; April 30, joint recital by Manfred Malkin and Alfred Megerlin.

This is the program for Sunday, April 9, 3.30 p. m., recital by Herman Kossoff of the faculty: Sonata, op. 53 (Beethoven); rhapsodie, No. 1 (Brahms); prelude, G minor (Rachmaninoff); "En Automne" (Moszkowski); studies, op. 25, No. 2, op. 10, No. 7 (Chopin); scherzo, op. 39 (Chopin).

Leefson-Hille Conservatory Notes

On Monday afternoon, March 20, Ruth Nathanson, pianist, pupil of Julius Leefson, who is a member of the faculty of the Leefson-Hille Conservatory of Music, Philadelphia, was heard at a concert given in Egyptian Hall, that city. Miss Nathanson played the Haydn concerto in D major, the orchestral accompaniment being played by Mr. Leefson at a second piano. Another pupil of the school who appeared on the same program was Hermann Weinberg, violinist, who performed Sarasate's "Caprice Basque" in a manner which reflected credit upon the school. He also delighted the audience with his excellent interpretation of two Kreisler numbers, "Liebeslied" and "Schön Rosmarin."

Tuesday afternoon, March 21, John Thompson, pianist, who is an artist-pupil of Maurits Leefson, director of the Leefson-Hille Conservatory, gave a joint recital with Earl Waldo Marshall, tenor, in the same auditorium. Mr. Thompson played works by Mendelssohn, Rameau-Godowsky, Bartlett, Dohnanyi, and his own "Minuet."

Thursday, March 23, was Philadelphia Composers' Day and Maurits Leefson shared a program with Clarence Bawden. A male chorus sang Mr. Leefson's "The Gay Fisherboy," which is a Flemish song of the sixteenth century, and his "Dorothy, Come, Come." Dorothea Neebe, a piano pupil of Mr. Leefson, played his "Second Canzonetta," "The Chimes," "All' antico," "Valse Sentimentale" and his arrangement of Gillet's entra'cte gavotte, giving each number an excellent interpretation. Anna Hedges, soprano, sang "Swallow, Where Flyest Thou?" and "Cupid's Visit." Douglas Macdonald, baritone, pleased with Mr. Leefson's "The Joy of Life" and "But for One Word." The program was closed with Mr. Leefson's arrangement of Groschoff's "African Serenade," sung by Mr. Macdonald and the male chorus, and "Believe Me, If All Those Endearing Young Charms," arranged for solo and chorus by Mr. Leefson. Miss Hedges again delighted her audience with her singing of the solo portions of the latter, and the chorus accompaniment in both numbers proved a charming accompaniment for this favorite song.

Godowsky's Big Triumph in Havana

In last week's issue of the MUSICAL COURIER there was an extended notice of Leopold Godowsky's first concert at Havana in his present tour of Cuba. Word comes now that the other two concerts given at the Academy of Science and Arts in Havana were equally successful. He played each time before a select audience of music lovers and critics who filled the hall to overflowing. Godowsky's playing was magnificent. He was cheered continually and at the end of the last concert the audience crowded about the platform and compelled him to perform encore after encore. The enthusiasm was really tremendous and resulted in a general demand for an extra concert to be given at the great National Theatre, which will in all probability be arranged.

Mischa Elman's Season to Continue Until Early June

On Saturday afternoon, April 8, Mischa Elman will be heard in recital at Carnegie Hall, New York. This will mark his last metropolitan appearance for the season, although his engagements will keep him in the concert field until early in June, when he plays at the music festival held in Evanston, Ill.

His final New York program is an interesting one, including sonatas by Handel and Bach, the Bruch concerto and compositions by Chopin-Auer, Paganini-Vogrich, Reger, Joachim, Sarasate and his own "In a Gondola."

WASSILY BESEKIRSKY IN PORTLAND

"Mysterious Fire that Lurks in His Bow Bewitches the Audience"

Portland, Me., was delighted with the work of Wassily Besekirsky, the Russian violinist, when he appeared there recently, as witness the following excerpts from two of the dailies of that city, the headlines of which read: "Wassily Besekirsky Delightful Exponent of Russian School" and "Mysterious Fire that Lurks in Besekirsky's Bow Bewitches Audience; Russian Unique Amongst the Violinists Who Have Played in Portland."

A delightful exponent of the Russian School of Music is Wassily Besekirsky, the violinist, who was the assisting artist of the organ concert in the City Hall last evening, and the program proved one of quite special appeal. In this musician's playing there is much of the fire and abandon that characterizes his countrymen and his interpretation was notably brilliant throughout.

Besekirsky has a finely moderate tone always, sometimes coloring it vividly or again investing it with a delicacy of touch that is wholly enchanting. He has feeling also and, of course, technic; that is to be taken for granted when his selections included the tremendously exacting "Devil's Trill" of Tartini, which he gave at his first appearance, and such compositions as those of the Russian group. The Tartini number was an exceedingly sweeping tout de force and the performance was notably elegant and distinguished. The two Norwegian airs followed with the Saint-Saëns "Havaneise" and completed the second group. Then for his final appearance there were the works of Arensky, Cui and Rachmaninoff and his own arrangement of Iljinsky's "Berceuse."

These Russian pieces were the most fascinating feature of the evening. Portland people are rarely privileged to hear them interpreted by one so deeply appreciative of their mood and delivery, and they were given with appealing effect. Very sweet was the serenade by Arensky, and the "Cavatina" of Cui was rendered with a beautiful singing tone, and the "Dance" by Rachmaninoff was captivating in the extreme. Wassily Besekirsky in the "Berceuse" was particularly fortunate in retaining its original charm, and the "Lullaby" found favor with the audience.—Portland (Me.) Daily Press.

The program of Wassily Besekirsky was decidedly foreign. His stage appearance is rather that of an interesting everyday sort of person, but his playing is decidedly of the foreign school. His choice of selections were of the type pleasing to the artists themselves rather than to the laymen. He showed the mystery and fire of the Russians in flashes, but merits the phrase, rather an article of delicacy than power.

They were played with a fervor and concentration which could not help but reflect upon the audience. Besekirsky was applauded again and again and finally came back for a rather more modern selection to appease the eagerness of the crowd.—Portland Daily Eastern Argus.

Muri Silba Gives a Piano Recital

Muri Silba, a young pianist, gave a recital at Aeolian Hall, New York, on Saturday evening, April 1. The youthful artist disclosed abilities of a high order. Her technic is even, tone coloring well balanced, and she possesses temperament in abundance.

She gives promise for a brilliant future. This was the program: Impromptu, B flat (Schubert), sonata, A major (Scarletti), "Melodie" (Gluck-Sgambati), "Contrabandist" (Schumann-Tausig), "Abegg Variations" (Schumann), "Berceuse" etude, C sharp minor, op. 10, No. 4, nocturne, G minor, op. 37, No. 2, "Ballade," A flat (Chopin), "Carneval Mignon," prelude, "Serenade d'Arlequin," "Tristesse de Colombine," "Polichinelle," "Pierrot Revêtu," "Caprice-Sganarelle" (Schütt), "Liebestraum," No. 3 (Liszt), "Arabesque" (Leschetizky), "Jonglouse" (Moszkowski).

Evan Williams' "Wonderful Diction"

Worthy of Imitation

Clarity of diction, the asset without which there cannot be absolutely artistic work, is possessed in a marked degree by Evan Williams, the well known tenor. As the Buffalo (N. Y.) News remarks: "If singing in English always meant the wonderful diction of Mr. Williams, then truly no battle need be fought for the vernacular. Such work is a lesson for almost every professional singer on the American concert stage today. This beautiful art of Mr. Williams was listened to with delight and the demand for encores insistently followed every program group." On the occasion referred to, Mr. Williams was heard in songs by MacFadyen, Cadman, Hammond, Huhn, Cornelius, Dvorák, Grieg, Brahms and an aria by Puccini, all of them being sung in English.

Eddy Brown to Give Fifth]

Aeolian Hall Recital of the Season

Eddy Brown, who gave a recital in Milton, Mass., on March 30 and in Boston two days later, is scheduled to give another New York recital on April 16, at Aeolian Hall. The following day he will be heard at Wilkes-Barre, Pa. Since his arrival in this country earlier in the season, this young and extraordinarily gifted violinist has achieved an enviable number of brilliant triumphs, having won the praise of the metropolitan critics as well as those in the various cities he has visited. This recital on April 16 will mark his fifth recital in Aeolian Hall this year, truly a record which proves his ability and his power to attract.

MAUDE FAY'S NEW YORK RECITAL

Taxing Program Artistically Sung in Aeolian Hall by Well Known American Soprano

Saturday afternoon, April 1, at Aeolian Hall, Maude Fay, soprano, gave her recital, which had twice been postponed on account of her indisposition. To one who, like the present reviewer, is familiar with her work in Germany, it was perfectly evident that Miss Fay had not as yet recovered fully from the grippe and bronchial affections which seem to be the inevitable concomitant of the change from several years' residence in Munich, at an altitude of some eighteen hundred feet, to the sea level. Her voice was distinctly not in its best shape. Yet even under this handicap Miss Fay proved herself to be a concert singer of vastly more than ordinary ability. She has a powerful voice of delightful quality, especially in the upper register. She also gave proof of a very thorough knowledge of how to sing in widely different styles. The program was a heterogeneous one: "Non mi dir," air of "Donna Anna," from "Don Juan," Mozart; "Quella fiamma che m'accende," Marcello; "Se tu m'ami," Pergolesi; "L'Absence," Berlioz; "O Bocca dolorosa," Sibella; "Long, Long Ago," T. Haynes Bayly; air from "Ariadne auf Naxos," "Es giebt ein Reich wo alles rein ist" (first time in America), Richard Strauss; air from "Semele," "Sleep, Oh, Sleep," Handel; "Komm wir wandeln zusammen in Mondschein," Cornelius; "Immer leiser wird mein Schlummer," "Ständchen," Brahms; "Cäcilie," Richard Strauss. Kurt Schindler was at the piano.

With her voice out of condition it was evidently a severe task for Miss Fay to cope with the florid passages of the Mozart aria, but she accomplished it very satisfactorily. Of the first group, Pergolesi's delightful "Se tu m'ami" and Sibella's "O Bocca dolorosa" were especially good. The aria from "Ariadne auf Naxos" was heard for the first time in America. Even in the opera itself, with Strauss' instrumentation, it is not particularly effective except the final passage. Miss Fay sang it excellently, but the accompaniment is quite ineffective on the piano and Mr. Schindler appeared to be reluctant properly to bring out the motives which are constantly intertwined in it. Miss Fay's singing of the German songs was eminently praiseworthy, particularly "Cäcilie" of Richard Strauss, a song with which she does wonders when in good voice and which was effective on Saturday.

There was a large audience, which evidently enjoyed Miss Fay's performance and expressed its approval by hearty applause. She was also the recipient of many flowers. Miss Fay's work, both in her appearance at the Metropolitan Opera and in this recital, has been so excellent that it will be a great pleasure to hear her again when she has become fully accustomed to the rigorous New York climate.

Protheroe Songs Featured at Musicians' Club Concert

In spite of rain, which started just before the appointed hour, it was an audience of goodly numbers that attended the "Composers' Night" of the Musicians' Club of New York, March 28, to listen to a program of some of the more important compositions of Daniel Protheroe, Mus. Doc., the Welsh composer, at present located in Chicago.

There was a mixed chorus of sixteen selected voices, which, with very good tone quality and balance, sang the following part songs: "Fierce Rages the Tempest," "Twilight," "The Trees and the Master," and "Sylvia," under the direction of the composer.

Daniel Beddoe, with smiling face and always pleasing tenor voice sang two groups of songs, consisting of the following numbers: "Sometimes," "Ah, Love but a Day," "Year's at the Spring," "Tears and Smiles," "A Vision," and "Beside the Shalimar" (MS.). They afforded splendid opportunity for the employment of the tenor's dramatic and versatile powers.

The splendid vocal ability and admirable style of Fred-eric Martin, bass, made especially effective the composer's "My Land (MS.)," "The Night Is Still," "I Send My Heart Up to Thee," and "The Pilot" (MS.). The last named proved to be an exceedingly intense number, one destined to become a favorite with singers.

At the conclusion of the rendering of "Mistress Mine," "A Nocturne," and "Moorish Serenade" with fine finish, by a male chorus, the composer conducted his familiar and well liked "Sandman," the incidental solo being sung by Earle Tuckerman. This is an exceedingly effective song for male voices.

Sybil Vane, late of Covent Garden, London, interpreted with skillful mastery and fine vocal finish the following songs, to the great delight of those present: "What Is There Hid in the Heart of a Rose" (MS.), "Remembrance" (MS.), and "Good Night, Beloved." She is a beautiful singer, with a voice out of all proportion to her size.

Dr. Protheroe's music is worthy of the serious consideration of all sincere music lovers and performers. An even-



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MAUDE FAY,
Soprano.

ing's program devoted to the works of one composer is a severe test, and the profound impression left upon the audience is in itself no small measure of proof that the appeal of his graceful melodies and charming style is a powerful one.

Arens Pupil Scores in Portland, Ore.

Mrs. Henry W. Metzger, soprano, was one of the soloists at the recent concert given under the auspices of the Portland MacDowell Club, on which occasion she sang the following numbers: "Ouvre Tes Yeux Bleus" (Massenet), Moorish folksong, "Magazelle," "Soldatenlied" (Schubert), "Widmung" (Schumann), aria from "Madame Sans-Gene" (Giordano), "June Morning" (Willeby), "Vira" (Riker), "The Wren" (Lehmann), "Bird of the Wilderness" (Horsman).

A Portland paper had this to say: "An unusually delightful program was given by the MacDowell Club on Tuesday afternoon at The Benson. Never has the club heard Mrs. Henry W. Metzger sing more beautifully, and that is saying much, for the lovely singer has long since won warm favor with Portland generally. She sang each number with a notable finish in style, and the peculiar richness and flexibility of her voice was shown at all times. The aria from 'Madame Sans-Gene' was beautiful, and Mrs. Metzger sang it dramatically. Particularly lovely was the Moorish folksong, 'Magazelle,' which she repeated after insistent applause. The other numbers, too, were greatly enjoyed.

Paul Draper Returns to New York

Paul Draper, the tenor who has been very busy of late in his own series of recitals at the Princess Theatre, New York, and with numerous private recital engagements, has been at White Sulphur Springs, W. Va., for a week past, but will return to New York today to resume his teaching and other professional work. Mr. Draper will be from now on under the management of Daniel Mayer, Times Building, New York City.

"The Pied Piper"

A Tone Poem by

FREDERICK JACOBI, Jr.

Presented for first time by the San Francisco Symphony Orchestra, Alfred Hertz, Conductor, in San Francisco, March 24.

HELEN MOELLER CHARMS WITH DANCES

Young Artist Gives First Public Recital—Orchestral Society of New York Assists

Although Helen Möller has appeared in New York this winter at benefit affairs for the Polish, Belgian, Austro-Hungarian and other reliefs, her first appearance before the general public was on Thursday, March 30, at the Harris Theatre. Up to that time the young dancer had appeared only before art and social gatherings.

Miss Möller's recital was a brilliant event and undoubtedly a great success. Prominent members of art, foreign and social circles were present and gave her a hearty reception, showing appreciation of "her artistic living music" by the presentation of many floral tributes.

Miss Möller was assisted by an ensemble of twenty people, ranging from the age of five to twenty years. Each helped to make the afternoon an enjoyable one. Particular mention goes to little Pauline McCorkle, whose youth, grace and beauty, along with her simplicity, were so refreshing. To Max Jacobs, too, credit is due, who with his orchestral society played the music inspiring.

Miss Möller showed a goodly amount of artistic taste, rhythm and grace in her varied interpretations. As "Pan" she was buoyant and vivacious, presenting a marked contrast to the "Prisoner's Dance," a dance full of sorrow and pain.

Miss Möller has done much out of door work and prefers it to any other kind. Last summer she made a success at Mt. Kisco, in her interpretation of "Orpheus," to the music of Gluck. On that occasion the praise of the press was unanimous. In other affairs of that kind, the children of people socially prominent in New York, Boston and Philadelphia have assisted the dancer.

Miss Möller believes children should be taught at an early age to listen to music and to move to it.

"Grace is developed the same time the mind is enriched," said the clever devotee of the dance, when seen at her studio overlooking Central Park, after her recital. "I get more pleasure out of teaching my little pupils than almost anything else. I have very few set-steps. They are simply told to move gracefully to the strains of some old classic.



HELEN MOELLER.
In an outdoor pose.

Dancing among the Greeks was almost sacred. Its tendencies were toward the higher life and the ennoblement of the emotions. I fully believe that this recent decided change in the silhouette, and the increasing use of girdles instead of corsets, is merely a late recognition of the beauties of the draped figure of ancient Greece."

Miss Möller is an American girl, born on the plains of the West. When a mere child she used to gambol over the fields with her only playmates—her dogs. She spent hours watching them play about and invariably imitated their movements. She hated clothes and wore only what she had to for the sake of warmth. Her early environment instilled in her the love of nature. She taught herself grace from the four-footed playmates of the woods and then studied music for a number of years, which

again pushed her on toward the completion of her "secret"—"to live music."

"Dancing not only develops the physical side of a person, Miss Möller believes, but it broadens the mentality and strengthens the morality. For base and unworthy things cannot enter where there is beauty and truth."

Her desire to express physically the emotions felt on hearing the music of the world's best composers has grown until Miss Möller now stands out eminently as one of the most talented interpreters of the Grecian dances.

Ross David "At Home"

Music lovers have welcomed with sincere pleasure the series of "Tuesdays" when Ross David has been "at home" at his charming studios on West Fifty-seventh street, New York. Mr. David's vocal pupils have appeared on these occasions, rendering them the more interesting and also reflecting credit upon the excellence of their training. At a recent affair Mary Maynard, of Claremont, N. H., was the guest of honor, and pleased a large number of guests by the charm of her singing. Beatrice McCue and Mrs. Robert H. Mainzer, each of whom is a finished artist, contributed delightful selections. Harmonie David sang several French songs. As usual, Mrs. David provided the accompaniments, rendering each singer splendid aid at the piano.

On Tuesday, March 28, Mrs. Cox was a soloist and Mrs. Mainzer and Miss McCue were again heard. By way of diversion Harriet Ware played a group of her own songs, to the evident delight of an audience of about sixty persons.

Mrs. Mainzer, who recently sang in Havana, scored a great success in the Cuban capital before an audience which included the president and the majority of the dignitaries of that city.

Musical Art Club Celebrates First Anniversary

The Musical Art Club, which celebrated recently its first anniversary, had an enjoyable musical program at the last regular meeting, March 30. Members of the club gave the following: Piano, "Au Convent" (Borodin), "Tarantella" (Venezia e Napoli) (Liszt), William Fichandler; aria, "Voi lo sapete," "Cavalleria Rusticana" (Mascagni), Rose Herringer; aria, "Una furtiva lagrima," "Elisir d'amore" (Donizetti), Theodore Kittay; violin, "Ave Maria" (Schubert-Wilhelmj), "Serenade Espagnol" (Chaminade), "Tambourin Chinois" (Kreisler), Sergei Kotlarsky; quartet, "Rigoletto" (Verdi), Rose Herringer, Theodore Kittay, Dorothea Edwards, Martin Horodas.

A large audience showed appreciation by the many encores demanded.

The business meeting followed. Arthur Sosno was unanimously elected as chairman of the music committee. It was also decided to procure a club house before the fall season, the membership being nearly 300. In the absence of Dr. A. N. Lyons, president, Dr. Julius Hammer, the first vice-president, presided.

Hippodrome Concert for War Sufferers

Sunday evening, April 2, the New York Hippodrome concert was a benefit for the war sufferers of Germany and Austria-Hungary. Of course, the incomparable Sousa and his equally incomparable band were the main features of the program, which was opened with a stirring rendition of the "Tannhäuser" march. Another bright star of the occasion was Mary Zentay, the young Hungarian violinist, who scored a tremendous personal triumph by her remarkable interpretations. The Tsingtau Orchestra added novelty and pleasure to the program, which also included songs by Margarete Ober, contralto, and Otto Goritz, bass, both of the Metropolitan Opera Company.

There was a very large and very enthusiastic audience in attendance, and it is said that a goodly sum was realized for the cause.

Ossip Gabrilowitsch's Farewell Recital, April 15

Ossip Gabrilowitsch will give a farewell recital with a popular program in Carnegie Hall, New York, on Saturday afternoon, April 15.

JASCHA BRON IS IN NEW YORK

Young Violinist Will Make Tour of America Next Season Under Johnston Direction

Jascha Bron, the young violinist, who became so well and favorably known to Americans—to New Yorkers in particular—for the scope of his violinistic art and virtuoso qualities when he was heard here six years ago, has returned to this country and next season will tour the United States under the sole management of R. E. Johnston.

Young Bron has for four years been on a world tour—for pleasure. He has played some in public during this



JASCHA BRON,
Violinist.

period as it suited him. This does not mean that he has in any neglected his repertoire, however. He has seen to it that amid the counter attractions of the Orient or whatever place he visited that his first and foremost interest was not neglected, and therefore has devoted daily attention to his pet instrument, the violin.

"It was some trip," said the young Russian to the writer, with quaint adaptation of American slang. "I was six months in Australia, and I like the people and country particularly well. They know good music, too, when they hear it."

India, Japan, China, Egypt—all were included in the "some trip." And there were thrilling experiences with warships—but all this is another story, which Mr. Bron understands how to retell in fascinating manner.

The violinist is a great personal friend of Mischa Elman, both coming from the same Russian town.

He has been in New York for about three weeks, coming here directly from California and, to all appearances, however he may have been impressed with the people of other countries, Mr. Bron shows a great predilection for the Americans and their customs. And certain it is that the young artist will be warmly received at the beginning of his tour early next season.

Marie Morrissey's Artist-Pupil Secures Important Church Position

Marie Morrissey, contralto, who is widely known to the music world as a concert and oratorio singer of splendid attainments, is also unusually gifted as a teacher. One of her artist-pupils, Hazel Bouton, has recently been engaged as the contralto soloist at St. Mark's M. E. Church, Brooklyn, a position which Miss Morrissey held for six years. Mrs. Bouton, who gives all the credit for her success to her brilliant instructor, possesses a beautiful voice and one which bears a marked similarity to that of her teacher.

HELEN MÖLLER

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with or without The Orchestral Society of New York

JACOBI WORK PERFORMED BY SAN FRANCISCO SYMPHONY ORCHESTRA

At the concerts of the San Francisco Symphony Orchestra on March 24 and 26, Frederic Jacobi's symphonic poem, "The Pied Piper," was given a spirited reading by Conductor Alfred Hertz. Mr. Jacobi, who is an assistant conductor of the Metropolitan Opera Company, is a young man and one in whom the spark of musical genius is apparently growing larger and brighter. This is his most ambitious work, and its initial reading by Conductor Alfred Hertz and his men showed it to be a composition replete with promise.

As the San Francisco Bulletin remarked, "It was not from mere personal friendship that Alfred Hertz was impelled to put Frederic Jacobi's 'Pied Piper,' a symphonic poem, on a program of the San Francisco Symphony Orchestra." On the contrary, the work "has prophetic merits in its own right," according to the source of information. A further perusal of this clipping brings this paragraph to light:

"The piece has freedom and it has vitality. It moves in well rounded curves. The only fault that is fatal in a young composer, writer or creator in any line, is the fault of weakness, and weakness is probably the one fault that a censorious critic could not prove to exist in the 'Pied Piper.' It has a confident, almost willful tone about it. In later years the 'Pied Piper' probably will not often be given, but the life that is in it seems to promise that other and later things from the same pen will. Already the composer has plenty of urge and impulse; he orchestrates exceedingly well and he is not afraid of being called extreme. This is further along the line than many men are permitted to get."

It is a work which is filled with possibilities, according to musicians and critics who were in attendance on that occasion. And as such it reflects the utmost credit upon this musician who is still in his early twenties. According to the San Francisco Chronicle, the work has in it "The elements of greatness—a promise and a realization. It is animated by an inclusive poetic feeling, it has a definite sense of form, which keeps it free of 'futuristic' reproaches; it discovers a vocabulary of harmonies which are not found in the diction of the average or unworthy; it presents itself in a garb of instrumentation which, though not unaffected by Wagnerian modes, is free from the slavery of imitation, and his rhythmic sense is unrestrained and liberated, after the manner of the modern French school. He has approached his subject not so much from its poetic philosophical side. His tone painting is of the soul more than of the street. Unlike most composers undertaking a musical depiction of the ancient story of the man who lured rats as easily as he charmed children, Jacobi has avoided the obvious episodes of the tale. The work, however, was not lacking in realism."

Of the work itself, the Chronicle says: "In prologue and epilogue the composer took stock in his soul of the story; fascinated by its bizarre qualities and lured into poetic reflection by its fabulous unreality. This to me was the revelation of the larger Jacobi. For the Piper himself, he provided a theme of Oriental and charm. His Piper, like Browning's, had visited the Cham of Tartary and brought back a singularly effective but baffling theme. For the children, Jacobi dressed out a melody of folksong simplicity and prettiness which he employed in a big and chorale manner for the climax of their march to the river. For the fussy old burghers he concocted a phrase of dissonant quality, which made lively moments when it mingled with the opposing phrase of the Piper. And in all this webwork of thematic writing, there was exposed the secure hand of a technically equipped musician who knew his rules so thoroughly that he is entitled to the privilege accorded only the wise, of breaking them."

An optimistic future is prophesied by the Chronicle thus: "One may reasonably expect from this San Francisco composer a fruition of achievement in still bigger work, when he feels the vigor to soar without leaning on the formula of a preconceived poetic or narrative scheme, and flies freely whither he will over the land of harmony and melody which yesterday's performance glimpsed in no merely fleeting or merely casual manner."

Tom Dobson's Recital to Include New Carpenter Songs

At his fourth recital in the Punch and Judy Theatre, New York, on Wednesday afternoon, April 12, Tom Dobson will sing a group of songs by Grieg. Mr. Dobson, who, as usual, will play his own accompaniments, will offer a characteristic program, including a number of new and amusing children's songs, and Chinese songs by Carpenter. These songs, which are still in manuscript, are marked "first time."

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DR. ERNST KUNWALD
Conductor



Buffalo Courier, March 15, 1916.

SYMPHONY CONCERT VERY MUCH ENJOYED

DR. ERNST KUNWALD AND CINCINNATI ORCHESTRA PLEASED AUDIENCE LAST EVENING.

The last in the series of six subscription concerts, under the direction of Mai Davis Smith, was given at Elmwood Music Hall last evening by the Cincinnati Symphony Orchestra. Dr. Ernst Kunwald, conductor, in spite of the inclement weather a large audience attended the concert last evening and enthusiasm was not lacking. The musicians were heartily applauded after each number and it is really pleasing to note that Buffalo music lovers are appreciating more and more each season the good musical treats.

The Cincinnati Symphony Orchestra has been heard here several times and local concert goers are always expecting something especially good from this organization. They were not disappointed in the least last evening. The program was made up of four extra fine numbers and the novelty was enjoyed immensely.

The Cincinnati Symphony Orchestra is now among the first rank orchestras in the world. The men play together in an almost perfect ensemble and the various choirs are truly capable. The strings produce tones that are round and sweet at all times, the woodwind instruments are especially fine and the brasses play with power, yet the tones are never harsh or blurred, even in the loud passages.

Dr. Kunwald had his men under absolute control last evening and they responded to his every mood. He read his scores with keen insight and all the beauties of the music were brought out. Dr. Kunwald does not merely read the notes, but rather he reads the inner thoughts of the composer and gives his audiences every thrill that the composer intended.

The program opened with a brilliant reading of Beethoven's "Egmont" overture. This was followed by the "Concerto Grosso" for piano and strings by Handel. This was the first performance here of the Handel composition and it made a splendid impression. The lovely air and the bewitching scherzo were especially enjoyable.

Dr. Kunwald played the piano part in this number and he created a profound impression.

"Im Frühling," Carl Goldmark's lovely overture, was one of the finest numbers of the evening and the orchestra played it with wonderful effect.

Tchaikowsky's Symphony No. 5 was the last number and it was a wonderful closing number of the successful series of concerts. The appealing themes and the splendid orchestration of the great Russian composer are well known to every concert goer.

Buffalo Enquirer, March 15, 1916.

CINCINNATI SYMPHONY ORCHESTRA IS HEARD IN BRILLIANT RECITAL

A brilliant audience was splendidly entertained last evening at Elmwood Music Hall by the Cincinnati Symphony Orchestra under the able leadership of Dr. Ernst Kunwald. This was the closing concert in the regular season of

concerts given by Mai Davis Smith at Elmwood Music Hall. It was a splendid climax to a series of rare musical treats.

Dr. Kunwald is a magnificent conductor. He seemed to sway his players with hypnotic power and they played as one man. The several exquisite numbers rendered by the large orchestra were wonderful tone paintings that gave pictures of rare musical beauty. In the dual role of pianist and conductor, Dr. Kunwald displayed wonderful talent. In a number of difficult numbers written for the strings and piano the conductor directed the orchestra while playing the accompaniment. While he lost none of his control over his players, Dr. Kunwald also showed himself to be a finished pianist. The first part of the program was confined largely to Beethoven, Goldmark and Handel. The second part was devoted to Tchaikowsky's symphony No. 5, a work of majestic proportion.

Buffalo Evening News, March 15, 1916.

CINCINNATI ORCHESTRA'S CONCERT IS INSPIRING

WORK OF DR. KUNWALD AND BAND ROUSES AUDIENCE TO ENTHUSIASM.

The annual visit of the Cincinnati Symphony Orchestra took place last night at Elmwood Music Hall, the concert being the last in the series under the management of Mai Davis Smith.

The program presented by Dr. Ernst Kunwald, conductor of the orchestra, was one of unusual beauty and interest, and was received with the greatest enthusiasm. Opening with Beethoven's noble "Egmont" overture, the orchestra at once won the audience by the way in which the lofty and inspiring emotional moods of this music were given. Following this was the novelty of the concert, the "Concerto Grosso," No. 10, for piano and strings, by Handel, in which the solo part was played by Dr. Kunwald. As a pianist Dr. Kunwald is somewhat martial in style, but as it was, the wonderful simplicity and directness of this giant of composers came out with a sort of primitive strength and steadiness that was inspiring.

The considerable part the orchestra played in supporting Dr. Kunwald and attaining unity in the changes of tempo came in for high praise and did much to increase the admiration one felt for the fine ensemble of this band. The warm thanks of Buffalo music lovers are due Dr. Kunwald for the pleasure of hearing the Handel work, which is one of the most splendid contributions to the orchestral program given here for some time.

Goldmark's ever popular "Springtime" overture was played with delightful charm and succeeded in arousing the enthusiasm of the hearers, as is invariably the case with this lovely work.

Tchaikowsky's E. minor symphony, No. 5, was played with great appreciation and intense emotional feeling. The very marked national character of this work was brought out by Dr. Kunwald with fine effect, and in this he was aided by the able playing of the men, especially in the slow movement, where some beautiful results were achieved. The great appeal of this most significant and burdened of Tchaikowsky's symphonies was very evident in the close attention of last night's audience and the storm of applause that greeted the close of each movement. Dr. Kunwald brought the men of the orchestra to their feet several times to share the recognition of ability that was so cordially bestowed.

Buffalo Commercial, March 15, 1916.

DR. KUNWALD AND ORCHESTRA EXCEL

The Cincinnati Symphony Orchestra with Dr. Ernst Kunwald as its scholarly conductor, gave a delightful concert at Elmwood Music Hall last evening before a brilliant audience. This was the closing concert in the regular series given under the local management of Mrs. Mai Davis Smith, and was a splendid climax to a succession of musical treats.

Dr. Kunwald conducted his orchestral forces in a masterly manner, with an authority and virility that offered a pleasing contrast to colder and less lucid readings. He swayed his players with such magnetic power that they responded as one man to his direction.

The opening number, the overture to "Egmont" by Beethoven, was a superb tonal picture, painted so clearly that all its dramatic force and melodic beauty, its vivid contrasts and final note of triumph were brought out with impressive effect.

The second overture, "Springtime," by Goldmark, with its bird songs, its inspiring rhythmic swing and all the joyous spirit of the happiness of youth, displayed the resources of the orchestra in which the beauty of the wood winds, enchanting quality of the strings, and brilliant climax aroused a most enthusiastic appreciation.

The occasion also was the more interesting for the reason that Dr. Kunwald, for the first time in this city appeared on the program as the soloist, playing the Concerto Grosso for piano and strings, No. 10, by Handel. This proved an illuminating performance, for Dr. Kunwald brought out with consummate skill and dazzling virtuosity its beauty of individual passage, its colorful effectiveness and when necessary its dynamic force. His hearers found the same vital quality in this presentation that is such a strongly marked feature of all his orchestral readings, and in the dual role of conductor and pianist, proved himself a musician of many parts and an artist of rich endowments. Dr. Kunwald was recalled amid great applause and paid his orchestra the tribute of having them arise to share in the honors.

The second part of the program was devoted to the Tchaikowsky Symphony No. 5, a work of majestic proportions, to which Dr. Kunwald brought of his best in giving an inspired reading of the great Russian's genius. This was a test of the virtuosity of the orchestra to which every player responded nobly, and once more the beauty of the various choirs, particularly the strings, rich tones of the wood winds and sonorous brasses, made the final movement one of magnificent achievement. Dr. Kunwald and his orchestra were paid another flattering tribute.

KLINE L. ROBERTS
Manager

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Cincinnati, Ohio

FREDERICK STOCK'S SYMPHONY PLAYED BY BOSTON ORCHESTRA

Composition, Prodigious, Strongly Scored and Sonorous, Is Well Received—Russian Music Society Presents Fine Program—Eddy Brown Makes First Boston Appearance

The Boston Symphony Orchestra, Dr. Karl Muck, conductor, gave its nineteenth pair of concerts in Symphony Hall, on Friday afternoon and Saturday evening, March 31 and April 1. The program included only two works—Stock's symphony in C minor and Bizet's suite No. 1, from the music for Daudet's "L'Arlesienne."

Frederick Stock, conductor of the Chicago Symphony Orchestra, is known to Boston through previous compositions introduced by the Kneisel Quartet at their concerts. His symphony is a prodigious work, strongly scored and sonorous, and accomplishes wonders in the field of technicality. Its performance occupies almost one hour. It was well received, both because the music is in the main inspiring and because Dr. Muck gave the score a really masterful reading. Bizet's suite is interesting and colorful. It was given an excellent rendition by the orchestra.

RUSSIAN MUSIC SOCIETY'S SPLENDID PROGRAM.

The Russian Music Society gave its fourth concert in Jordan Hall on the afternoon of March 29. The concert

was in aid of the Russian war relief fund and was sponsored by a representative list of patronesses. The soloists were as follows: Laura Littlefield, soprano; Abbie Conley, contralto; Guy Maier, pianist; Albert Stoessel, violinist; Joseph Malkin, cellist, and Nicola Oulukanoff, baritone. Edna Stoessel and Alfred de Voto were the accompanists. A large and enthusiastic audience was present.

Olin Downes made some introductory remarks dealing with the general trend of Russian music, with particular reference to gipsy influence. After this, Miss Conley sang "In the Sky Fades the Distant Sunset" and "It Is Thou, Beautiful Nightingale," by Rimsky-Korsakoff and Gretschaninoff's "Cradle Song." Her voice is a rich contralto, naturally pleasing and of ample range. She was particularly effective in the "Cradle Song."

Mr. Stoessel played the concert fantasy on Russian themes, op. 33, by Rimsky-Korsakoff, and orientale, op. 50, No. 1, and "Perpetuum Mobile," by Cesar Cui. In the fantasy, Mr. Stoessel's performance was conspicuous for beauty and wealth of tone and brilliance of technic. The Cui numbers were played with great facility and vivacity.

Mr. Oulukanoff sang three Russian gipsy songs—"Forgotten Kisses," "A Misty Morning" and "Troika." His voice is never heard to better advantage than in these songs of his native land. They are peculiarly adapted to his temperament, and he sings them with becoming emotional expression. Mr. Maier played Arensky's study in F sharp major, Rubinstein's barcarolle in A minor and Rachmaninoff's prelude in G minor. He played with great brilliance and a clear understanding of the Russian themes.

Mrs. Littlefield sang "The Siren," by Rimsky-Korsakoff, and "When the Axe Falls," by Gretschaninoff. The remarkable lyric beauty of her voice was well displayed in the former, though the latter was somewhat gloomy for her joyous temperament.

Mr. Malkin played Tchaikowsky's andante cantabile, Frieman's berceuse and Davidoff's "The Spring." His playing was remarkable for its singing legato and facile technic. In "The Spring" the buoyancy of his work was infectious. Duets by Mrs. Littlefield and Miss Conley from the first and second acts of Tchaikowsky's "La Dame de Pique" concluded what proved to be one of the most artistic and interesting concerts of the entire season.

The Russian Music Society was organized last fall, as a result of the efforts of Nicola Oulukanoff, the eminent Russian baritone. Its first concert was given on December 28, in the handsome studio-salon of its founder. From this point it has had a successful career, growing from a mere handful to more than one hundred and fifty members. Its officers at present are as follows: Charles Bigelow, president; Mrs. Mary Thayer, vice-president; Albert Thayer, secretary and treasurer; Nicola Oulukanoff, founder and musical director; Olin Downes, chairman of the music committee; Mary Russell, chairman of the executive committee. The primary purpose of the society is to introduce to America the best works from the vast storehouse of Russian music.

The last concert of the society this season will be given on the afternoon of April 25. This concert will be a benefit for the Armenian war relief fund.

BAUER-GABRILOWITSCH RECITAL

Harold Bauer and Ossip Gabrilowitsch gave a recital of music for two pianos on the afternoon of March 26 in Symphony Hall. Their program was as follows: Andante and variations, op. 46, Schumann; impromptu on a theme from Schumann's "Manfred," Reinicke; sonata in D major, Mozart; variations on a theme by Beethoven, Saint-Saëns; romance and valse, Arensky; "España," Chabrier. An enthusiastic audience attended.

When two such artists as Gabrilowitsch and Bauer combine talents in single, unified effort, it is natural to expect an inspiring outcome. Such was indeed the case, for their playing blended harmoniously and sympathetically throughout the evening. Although each is a pianist of

marked individuality, the antithetical characteristics of their work pervaded without obtruding. It was a notable recital.

EDDY BROWN'S FIRST BOSTON APPEARANCE

Eddy Brown, the young American violinist, who has lately won a prominent place in musical America, gave his first Boston recital on the afternoon of April 1 in Jordan Hall. His program was as follows: "Devil's Trill," sonata, Tartini; concerto in G minor, Bruch; cha-

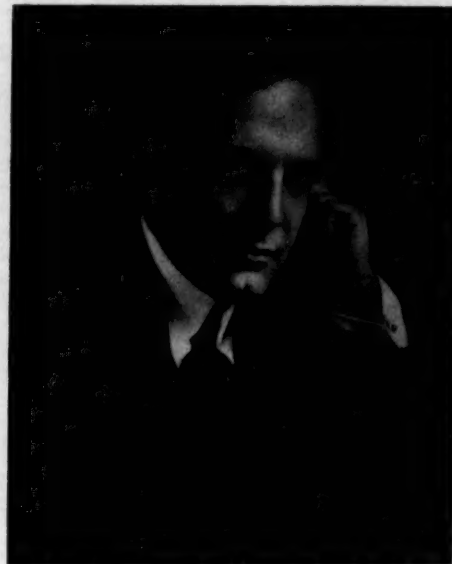


Photo by Garo.

NICOLA OULUKANOFF,
Founder of the Russian Music Society.

conne, Bach; romanze in G, Beethoven; "Vogel als Prophet," Schumann-Auer; "Witches' Dance," Paganini. George Falkenstein accompanied.

Mr. Brown has a splendidly developed technic and plays with a rich, rounded tone. In the more brilliant passages he was especially effective. Moreover, he displayed throughout the recital a sound musicianship and an ability for straightforward interpretation. He is an artist of marked attainment and one of whom great things are to be expected.

GEHBARD AND SEYDEL APPEAR JOINTLY

Heinrich Gebhard, the pianist, and Irma Seydel, the violinist, each a distinguished artist in their respective fields, gave a delightful joint program at the Bostoner Deutsche Gesellschaft at the Hotel Somerset on the afternoon of March 26. Mr. Gebhard played the following pieces: Rhapsodie in G minor, op. 79, Brahms; "Des

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Abends," Schumann; scherzo in B minor, Chopin; "Liebestraum," No. 3, and "Ungarische Rhapsodie," No. 12, Liszt; gavotte, Gebhard. Miss Seydel played these pieces: Concerto in G minor, Bruch; air from suite in D major, Bach; minuet, Seydel; "Wiener Volkslied" and "Liebesfreud," Kreisler. Ethel Harding was the accompanist.

The work of both Mr. Gebhard and Miss Seydel is too well known and too highly appreciated to require extensive comment. Each artist was in the vein on this occasion, and the result was a concert of the first order. Mr. Gebhard's gavotte and Miss Seydel's minuet, both of which have been heard here previously this season, again proved welcome additions to an interesting program. The audience was large and enthusiastic.

REED MILLER WITH BOSTON ARTISTS

The members of the Thursday Morning Musicals held their annual artists' night on March 30 at the home of Mrs. Charles G. Weld, on Bay State road. It was a delightful affair and largely attended by the social and musical elite of the city. Reed Miller, the well known New York tenor, was the visiting artist. Other participants were: Laura Littlefield, lyric soprano; Katherine Ricker, contralto; Alice Eldridge, pianist, and Barbara Werner, violinist. The program was one of much variety and uncommon interest.

Mr. Miller, who has been heard here many times in oratorio, but much too rarely in concert, sang in inimitable fashion two groups of well chosen songs. Among them was a new composition by Lily Strickland, "Dah's Gwin'ter Be er Lan'slide," which was remarkably effective as sung by Mr. Miller. Sidney Homer's "Uncle Rome," which he gave as an encore, proved a fitting companion piece. Mrs. Littlefield sang five songs, including Hahn's "La Paix," Horsman's "Shepherdess," Spalding's "Scissors-Man" and Faure's "Mandoline." Her beautiful lyric voice was delightful in all of these pieces, as was exemplified by the enthusiastic applause which she received. It was a most enjoyable evening from every point of view, and the refreshments which followed the program brought it to a delectable conclusion.

STOESSSEL AND MAIER AT THE CHROMATIC CLUB

Albert Stoessel and Guy Maier, virtuosi respectively of the violin and piano, shared an exceedingly interesting program at the concert given by the Chromatic Club on the morning of March 28 at the Tuileries. Mr. Stoessel's numbers were as follows: Concerto in A minor, Vieuxtemps; fugue in A major, Tartini-Kreisler; lullaby and "Minuet Crinoline," Stoessel; Gipsy airs, Sarasate. Mr. Maier played these pieces: Three dances, Bach; polonaise, Chopin; "A Song of the Sea" and "A Dream," Merrihew Hallett; intermezzo in octaves, Leschetizky; "Reflets dans l'Eau," Debussy; "The Island of the Dead," Maier; "On the Wings of Song," Mendelssohn-Liszt; etude in form of valse, Saint-Saëns. Miss Edna Stoessel accompanied her brother with her usual ability.

Mr. Stoessel played the concerto by Vieuxtemps with great authority and virtuosity; the legato passages especially were of appealing beauty. The gipsy airs of Sarasate are familiar through previous performance, but they are music of the type that repetition serves merely to enhance. Mr. Stoessel played them with the vigor, warmth and deep appreciation that commended them at his recital. His own lullaby and minuet were performed by request; each is in its way a perfect expression of charming sentiment, and they were played as only their author could play them. The fugue was new and interesting.

Mr. Maier's selections were happy. His own "Island of the Dead" made perhaps the greatest impression; it is a prodigious conception, impressionistic and weirdly suggestive. The two pieces by Merrihew Hallett were also of especial interest and unusual significance. The composer is a young boy, nine years old and a pupil of Mr. Maier. Though his little hands cannot yet span an octave, he has evinced a talent for composition and performance that amounts to genius. Much may be expected of young Hallett in the years to come. Mr. Maier's renditions of the Bach and Chopin numbers were conspicuous. Virility and thorough musicianship are characteristics that mark his performance.

IRMA SEYDEL GOES WEST

Irma Seydel, Boston's famous girl violinist, leaves on April 4 for a brief tour of the Central West. On April 6 she will give a recital in Evanston, Ill.; on April 8 she will appear in concert in Chicago; on April 9 she will again be heard in Evanston, this time with Marion Green, the well known basso, who will sing her new song, "Oh, Weep for Those," with violin obligato. On April 11 Miss Seydel will appear in New York as soloist with the Mendelssohn Glee Club, Louis Koennenich, conductor. There she will play Sarasate's "Faust" fantasia and a group of miscellaneous pieces. Elsewhere on the tour Miss Seydel will feature the "Rhapsodie Russe," by Theodora Sturkow-Ryder, which was written especially for her by

the composer. Miss Seydel will return to Boston prior to April 15.

MRS. HALL'S DELIGHTFUL CONCERT

Mrs. Richard J. Hall, saxophone player, gave a delightful concert of chamber music in Jordan Hall on the evening of March 21. She was assisted by Povla Frisch, the wonderfully gifted soprano, who made her debut here earlier in the season, and the following members of the Boston Symphony Orchestra: Messrs. Tak and Sauvlet, violin; Gietzen, viola; Belinski, cello; Gerhardt, double bass; Cella, harp; Brooke and Demailly, flutes; Lenom, oboe, and Mimart, clarinet. Georges Longy conducted.

The instrumental music, which was written especially for Mrs. Hall, was as follows: "Octuor" and "Dances" "Païennes," Woollett; Sicilienne and menuet, Grovlez. Mme. Frisch sang these songs: "La Steppe," Gretschaninoff; "La Reine de la Mer," Borodine; "Berceuse," Tschaiakowski; "Hopak," Moussorgski; "Stella," Ciampi; "Les Cigales," Chabrier; "Invitation au Voyage," Duparc; "Vieille Chanson," Bizet. Frank Bibb was an excellent accompanist.

The performance of the chamber music was excellent throughout. Mrs. Hall is a mistress of her instrument and on this occasion played with a great variety of expression. Mr. Tak, as first violinist, proved himself an able leader, and Mr. Longy conducted with commendable spirit and understanding.

It is difficult to characterize Mme. Frisch's art; it is a thing so complete, so all satisfying. She sings with perfect abandon, and yet with a perfect control of all her forces. Poetic and intensely emotional, there are few singers today who can compare with her as an interpreter. With the inherent sensitiveness of the supreme artist she grasps and then liberates in wondrous song the message dormant in the printed page. In the light fancy of Chabrier, the intensity of Gretschaninoff and the abandon of Moussorgsky, she was equally successful. Her audience, as always, was wildly enthusiastic.

AN ENGAGEMENT OF INTEREST

Mrs. Hall McAllister has announced the engagement of her daughter, Louise, to Nevil Ford, of this city. Miss McAllister, who is herself a gifted young musician, is well known in local music circles. Her mother, Mrs. McAllister, is a prominent vocal coach and instructor.

FOR BENEFIT OF FRENCH ORPHAN FUND

Esther Schilbach, the concert pianist, gave a recital at The Tuileries, on the afternoon of March 31, for the benefit of the French Orphan Fund. Her program was taken from Schubert, Schumann, Mendelssohn, Beethoven, Chopin, Liszt, Debussy, Chabrier and Chevillard. There was a large audience present, and the recital was a success both artistically and financially.

CLIFTON TO LECTURE ON "CHANT DE LA CLOCHE"

On the afternoon of April 18, in Huntington Hall, Chalmers Clifton, conductor of the Cecilia Society, will give an interesting talk on the score of d'Indy's "Chant de la Cloche," which is to be given its first American performance by the society on the evening of May 4, in Symphony Hall. The subject is one upon which Mr. Clifton can speak with especial authority, as he has been closely associated with the composer and participated in the first performance of the work in Paris in 1913. The lecture will be open to associate members of the society and to season ticket holders as well as to others interested in the French work.

CLARA CLEMENS AND ETHEL NEWCOMB JOINT RECITAL

Clara Clemens, contralto, and Ethel Newcomb, pianist, gave a joint recital in Jordan Hall on the afternoon of March 20. Mme. Clemens sang the following songs: "Ehre Gottes" and "An die Hoffnung," Beethoven; "Das Wandern," "Der Neugierige" and "Ungeduld," Schubert; "Befreit," Strauss; "La Solitaire," Saint-Saëns; "Prison," Faure; "Bon Jour Suzon," Delibes; "J'ai Pleuré en Reve,"

Hue; "Toujours," Fauré. Miss Newcomb played these pieces: Gavotte and variations in A minor, Rameau; pastorale and sonata in D minor, Scarlatti; fantasia in F minor, Chopin; etude in C sharp major, Scriabin; etude in A flat major, Paul von Schloezer; etude in C minor, Rubinstein. Maurice Eisner accompanied for the singer.

The program was well balanced and well adapted to the respective talents of the artists. Mme. Clemens' voice is a rich contralto, calmly outflowing and agreeable, yet capable of expressing the intenser emotions at will. Her renditions of Beethoven's "An die Hoffnung" and Strauss' "Befreit" were especially remarkable for beauty and thoughtfulness. Miss Newcomb revealed a pleasing pianistic ability and a promise above the average. Chopin's fantasia was perhaps her outstanding number. There was an appreciative audience.

SECOND CLÉMENT PUPIL CONCERT

The second concert of former pupils of Edmund Clément took place at the Copley Theatre on the afternoon of March 28. The artists were Marie Sundelius, the famous Swedish soprano; Mary Fay, soprano; Mrs. Bayard Warren, contralto, and Hildegard Nash, violinist. Mrs. Dudley T. Fitts and Jessie Davis were the accompanists. This concert was for the benefit of Mme. Clément's relief work in France, and there was a large and enthusiastic audience present. The program, which was pleasingly diversified, was in all instances well rendered.

SOME IMPENDING ENGAGEMENTS OF JOSE SHAUN

Jose Shaun, the young operatic tenor and artist-pupil of Theodore Schroeder, who has met with meteoric success in his work this season, is evidently a believer in a whirlwind finish. Among his impending engagements are the following: April 4, Malden; April 7, Boston; April 11, Boston; April 12, Milton; April 23, Concord, N. H.; April 24, Weymouth; May 2, Brockton; May 7, Weymouth; May 11, Quincy; May 18, Keene, N. H., and August 23, Bridgton, Me.

On April 23, Mr. Shaun will sing the tenor role in the "Daughter of Jairus," with the Concord Choral Society. On May 7, he will sing the leading tenor role in "Stabat Mater," with the Weymouth Choral Society. On May 18, he will appear at the Keene Festival, singing twice on the miscellaneous program in the afternoon and with Pasquale Amato in Grieg's "Olaf Trygvasson" in the evening. On August 23, he will participate in the Saco Valley Music Festival, where he will sing in the "Stabat Mater" with Olive Fremstad, as well as on a miscellaneous program.

RICHARD PLATT'S RECITAL

Richard Platt, whose work is well known and much admired locally, gave an interesting recital of piano music in Steinert Hall on the afternoon of March 20. His program was as follows: Fantasia, Mozart; sonata, op. 90, Beethoven; clavierstucks, op. 119, Brahms; "El Fandango de Candil," Granados; "La Terrasse des Audiences due Clair de Lune," Debussy; bourree fantasque, Chabrier; impromptu, op. 36, mazurka, F minor, and scherzo, B minor, Chopin.

SOME HACKETT ENGAGEMENTS

Arthur Hackett, New England's busy tenor, has sent this office a list of some of his impending engagements. Here they are:

April 6—Concert with Alice Nielsen, Boston, Mass.
April 16—Musical, Boston, Mass.
April 20—Dubois' "Seven Last Words," Andover, Mass.
April 21—Stainer's "Crucifixion," Manchester, N. H.
April 25—Concert, Southbridge, Mass.
April 27—Concert, West Roxbury, Mass.
April 30—Concert, Providence, R. I.
May 4—Coleridge-Taylor's "Hiawatha's Wedding Feast," Westerly, R. I.
May 11—"The Creation," Stafford Spring, Conn.

ELIZABETH SIEDHOFF PLAYS IN LOCKPORT, N. Y.

Elizabeth Siedhoff has just returned from Lockport, N. Y., where she appeared in a joint recital with Mme.

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VOCAL SCHOOL

ADELAIDE FISCHER

SOPRANO



Victor C. Winton, of Winton and Livingston, concert managers, Aeolian Hall, New York, will start on a booking trip throughout the country, on Tuesday, April 11th. He is now closing dates for my tour. Tour route, dates and information on request. Mr. Winton can be reached at the following cities—he will also cover surrounding territory.

City.	Hotel.
Ann Arbor	Allenel
Canton	Courtland
Cedar Rapids	Montrose
Chicago	Blackstone
Cincinnati	Sinton
Cleveland	Statler
Columbus	Hartman
Davenport	Blackhawk
Des Moines	Chamberlin
Detroit	Statler
Duluth	Lenox
Fort Wayne	Anthony
Grand Rapids	Pantlind
Indianapolis	Claypool
Kansas City	Muehlebach
Milwaukee	Pfister
Minneapolis	Raddison
Peoria	Jefferson
Pittsburgh	Wm. Penn
Reading	American
St. Louis	Jefferson
St. Paul	St. Paul
Scranton	Casey
Toledo	Secor
Wheeling	Windsor

ADELAIDE FISCHER

W. J. Henderson, in the New York Sun, writes:—"Her enunciation is so clear that she makes her texts perfectly intelligible. Miss Fischer would be a pleasing singer even if she stopped here, but she possesses also fancy, intelligence, humor and taste."

Woolford, the well known mezzo-soprano. Miss Siedhoff played selections from Chopin and Liszt. Concerning her performance, the Lockport Union-Sun and Journal says: "Elizabeth Siedhoff ranks today with the leading pianists of the country. Her program was one of considerable difficulty, but her technical equipment was equal to its exactions. She goes in a direct manner at her work and carries it through with great intelligence. In the two Liszt numbers, Miss Siedhoff received her greatest applause and revealed above all a beautiful tone and poetic imagination."

Miss Siedhoff has been engaged to play on both programs at Lockport's big two day musical convention, which will be held on September 15 and 16 of this year.

V. H. STRICKLAND.

Julia Allen's New York Recital Scheduled for April 10

On Monday evening, April 10, Julia Allen, soprano, will give her New York recital at Aeolian Hall, assisted by Sergei Kotlarsky, violinist, and Charles Gilbert Spross, pianist. Miss Allen will be remembered as the soprano who was very successful while on tour with Enrico Caruso several years ago. Since that time she has gained many triumphs abroad and in Cuba, where she replaced Mme. Barrientos during a six months' season. Since her return to her native land last year Miss Allen has been appearing in concert in this country and in opera in Central America.

Her program for her New York recital will be as follows:

Sancta Maria	J. Fauré
(With violin obligato.)	
Elegie	Massenet
(With violin obligato.)	
Air, Je Suis Titania, from Mignon	Thomas
Miss Allen.	
First movement, concerto	Tchaikowsky
Mr. Kotlarsky.	
Die Forelle	Schubert
Märchen	Erich Wolff
Er ist's	Schumann
Elfenlied	Hugo Wolf
Miss Allen.	
Theme and variations	Corelli-Kreisler
Serenade Espagnole	Chaminade
Tambourin Chinois	Kreisler
Mr. Kotlarsky.	
On the Wild Rose Tree	Augusto Rotoli
O Bimba Bimbetta	Gabriele Sibella
Stornello (first time)	Pietro Cimara
Air, Caro Nome, from Rigoletto	Verdi
Love's Vision (first time)	Leila Troland
That's the World in June	Charles Gilbert Spross
Minuet, La Phyllis	Hallett Gilbert
One Golden Day	Fay Foster
Miss Allen.	
Rondo Capriccioso	Saint-Saëns
Mr. Kotlarsky.	
In an Old Fashioned Town	W. H. Squire
A Little Dutch Garden	H. W. Loomis
Awakening	Charles Gilbert Spross
Your Smile	Oley Speaks
Fairy Pipers	A. H. Brewer

Russell's "Summer Normals"

Louis Arthur Russell of Carnegie Hall, Manhattan, announces his regular Summer Normal courses for professional pianists, singers, and teachers. Mr. Russell has many important matters to advance to the advantage of platform artists and teachers, and his summer sessions through the East and Middle West have drawn to him a large number of wide-awake teachers and artists seeking the newer thoughts on music study. Mr. Russell's "Modern Methods of Music Study" include many books of deep importance to vocalists and instrumentalists, and these Summer Normals offer a splendid opportunity for the busy student of methods to master principles advanced by the author. These methods of Mr. Russell are recognized by many of America's best teachers as of unusual value, offering both didactic theory and practice material, and the recent development of Russell Method Centers, through the Summer Normals, has established a far-reaching influence, which merits close investigation.

Francis Allan Wheeler Directs Choral and Operatic Work

In addition to his many other duties, Francis Allan Wheeler is busily engaged as a musical director. Under his leadership a large chorus will present "The Seven Last Words of Christ" (Dubois) at New Castle, Pa., on Good Friday. The chorus will be assisted by an orchestra, and capable soloists have been engaged to render the work in the proper manner. Mr. Wheeler is also director of the New Castle Amateur Opera Class, an organization which, as its name implies, aims to aid the amateur in obtaining the experience and stage routine which are absolutely essential. It is planned to present "The Pirates of Penzance" some time in May.

PHILADELPHIA SCHOOL CHILDREN HEAR MAHLER'S EIGHTH SYMPHONY

Leopold Stokowski and His Able Players Give Additional Performances of Big Work—Regular Concerts to Be Resumed This Week—Russian Ballet Enjoyed

Philadelphia, Pa., April 2, 1916.

At the Academy of Music last Wednesday evening the Philadelphia Orchestra and the combined choral forces of the city repeated the eighth symphony of Gustav Mahler with the same large measure of success which attended the first three performances of the work during the first week of March. The tremendous chorus sang with telling force in every portion of this erudite and inspired work. Leopold Stokowski conducted with surpassing power and the illuminating but at times highly complicated orchestral score was capably done.

On Monday night a dress rehearsal of the work was given exclusively for the benefit of pupils in the high schools of the city. Enoch Pearson, director of music in the public schools, was the prime factor in arranging for the admission of the children. The three final local performances of the work will be given on Monday, Tuesday and Wednesday evenings of this week, and the following Sunday has been fixed for the New York performance.

The regular symphony concerts of the orchestra, omitted this week, will be resumed next Friday, with Marcella Craft as the soloist and several orchestral novelties of importance figuring in the program. There was no paucity of music here this week, however, for the Russian Ballet of Serge de Diaghileff, with its stimulating Strawinsky, Borodine and Rimsky-Korsakoff creations, engaged all the leisure of local lovers of the tonal art.

Whatever the measure of success achieved by the Russians in their Western tour, there can be no doubt as to their complete acceptance in this city. At every performance attendance was large and applause enthusiastic. And well these artists deserved it. Lydia Lopokowa and Leonide Massine particularly were singled out by Philadelphia audiences for special tributes.

H. P. Q.

Dostal Soloist with Rubinstein Club of Washington, D. C.

George Dostal scored as usual, when he was soloist at the anniversary concert of the Rubinstein Club of Washington, given at the Raleigh Hotel, on the evening of March 29, under the direction of Herndon Morsell. The Washington Evening Star speaks of his work in the following paragraph: "Mr. Dostal has a lyric voice of high range, and was well received after each number, both by the club and the audience. He was perhaps at his best in the last two of a group of English songs, 'Life,' by Oley Speaks, which he sang twice, and 'All Joy be Thine,' by Sanderson, after which in response to applause he gave 'Until,' by Sanderson, and on a second recall, 'Mother Machree.' Among the other numbers were 'The Wind and the Lyre,' by Harriet Ware; 'April,' by Florida; 'Look Down Dear Eyes,' by Fischer, sung by request, which he was obliged to repeat, and an aria, 'Deserto in Terra,' from 'Don Sebastiano,' by Donzetti, to which he gave as an encore 'T'amo,' by Mercadante. Emil Polak of New York, who assisted him, proved an efficient accompanist."

Mr. Dostal's own recital will be given at the Academy of Music, Brooklyn, under distinguished patronage, on the evening of April 30.

Paul Held's "A Prayer for Peace" Widely Used

Paul Held's charming composition, "A Prayer for Peace," which was performed for the first time by Clarence Dickinson at the Union Theological Seminary, New York, on Tuesday, February 1, and by Palmer Christian at Kenwood Evangelical Church, Chicago, on February 27, as well as at the Fourth Presbyterian Church, Chicago, on March 2, received another presentation on Sunday afternoon, April 2, at the College of the City of New York.

"A Prayer for Peace" is in great demand by concert organists all over the country. In this work, Mr. Held portrays the centuries of suffering and distress of his native Poland.

Seagle Artist-Pupil Busy

Marie Stapleton Murray, soprano, who is one of Oscar Seagle's artist-pupils, will sing Verdi's "Requiem" with the New York Choral Union on the evening of April 14, in the auditorium of the College of the City of New York. Mrs. Murray will also give a recital on Thursday, April 6 (today), at East Orange, N. J., and is engaged for "The Messiah," on April 23, at the Church of the Ascension, New York.

WERRENATH ASSISTS HOUSTON CLUB

Baritone's Second Visit This Season—Amato, Gluck and Elman Announced for Next Year

Houston, Tex., March 18, 1916.

The St. Patrick's Day concert by the Treble Clef Club marked the closing of the twenty-first season. In re-electing its president, Mrs. R. C. Duff, by a unanimous vote, a splendid feeling of appreciation for a woman well fitted to act in this important capacity was evidenced.

Reinald Werrenrath, baritone for this concert, was well received. It was his second appearance here this season. The Prologue to "Pagliacci" brought forth thunderous applause; it always pleases, even when not so well sung. Mr. Werrenrath gave us a beautiful interpretation of it, and it will stand out as one of the best things he does. "Little Mary Cassidy" made a great impression as a fitting number to March 17, while "To a Messenger" by La Forge, "The House of Memories" and "Fuzzy Wuzzy" were all very fitting and well appreciated.

Julian Paul Blitz must come in for some share of credit, for it was he who directed the club so admirably through several very excellent numbers getting most telling effects in many instances. "Moths," by Palrot, was "a gem of the first water." "Prayer to the Virgin," by Wagner, brought out the best work of the club, allowing (incidentally) Mrs. W. A. Grant, a member of the club an opportunity to show a fine soprano solo voice. Mrs. Grant is to be complimented on her good work with this number.

Mrs. Duff, Mr. Werrenrath and Mr. Blitz were handed many flowers over the footlights—a little token of respect and appreciation, the spirit of which all heartily endorsed.

The club announces for next season the following artists: Pasquale Amato, Alma Gluck and Mischa Elman.

EMMET LENNON.

The Zoellners at Lawrence, Kansas

One of the most interesting concerts of the coast to coast tour of the Zoellners was their fourth visit to the University of Kansas, where two of the composers live whose works have appeared often on their programs during the past two years. These are Charles S. Skilton, whose "Indian Dances" they have played in some fifty concerts this year, and Arthur Nevin, whose D minor quartet was their novelty number last year. Both of these gentlemen are members of the music faculty, as well as Carl A. Preyer, the well-known composer for piano. An audience of 1,200 greeted the Zoellners, and the hearty applause was a proof of the high estimation in which they are held. Of course there was keen interest in the work of the local composers which rose to an ovation when their works were performed, artists and composers being repeatedly recalled, to acknowledge such applause as has rarely been heard in the University town. Mr. Nevin, one of America's most noted composers, has this year located in Lawrence, where he is already a great favorite, while Mr. Skilton has been for thirteen years head of the organ and theory departments. Two movements of the Nevin quartet were played, the first a brilliant exposition of the classical style, the second an "Elegy" with a plaintive violin solo which developed into rich and strange harmonizations in the composer's best vein. The work was immediately estimated as one of the most important American compositions in this form.

The Skilton dances differ from most Indian music in that they aim at the utmost realism, instead of idealizing the themes. The result is striking, as two Indian audiences in Oklahoma and Kansas have evinced the keenest interest and satisfaction, while Boston critics have been equally enthusiastic. The general opinion appears to be expressed in the words of Arthur Nevin, whose Indian opera "Poia" written after a two years' sojourn among the Blackfeet Indians, has made him a leading authority on the subject. Mr. Nevin said in a public letter to Mr. Skilton: "I was absolutely thrilled with the clever treatment you gave these two melodies. The volume you got out of four string instruments through your treatment really astonished me, and I make no exceptions whatever when I say that you have surpassed all treatments of Indian music that I have ever heard or examined. They are two little masterpieces which you have characterized in the most subtle form. You have put the human appeal into them, and that is what American music wants."

Antoinette Zoellner was initiated into the Kansas chapter of the Phi Mu Epsilon national sorority, and several entertainments were given in honor of the members of the quartet.



PORT HAYS MUSICAL FACULTY.
Standing: Guy L. Knorr, Henry E. Malloy, Walter B. Roberts.
Sitting: Jessica Wille, Clara L. Malloy, Pearl Sidenius.

Henry Edward Malloy.—Student of Ella Bachus-Behr, William Hinshaw, George Hamlin, George Ferguson, Kirk Towns. Formerly director Hutchinson Jubilee Chorus, McPherson Choral Union, soloist and conductor Messiah Chorus of Bethany College, Lindsborg. Director of the Department of Music of the Fort Hays (Kan.) Normal School, Hays, Kan.

Pearl Sidenius.—Formerly head of the Department of Public School Music of the Indiana State Normal School of Terre Haute, Ind. Professor of public school music.

Mrs. Clara L. Malloy.—Formerly concertmaster of the Messiah Festival Orchestra, of Bethany College, Lindsborg. Professor of violin and concertmaster of the Fort Hays Orchestra.

Walter B. Roberts.—Professor of piano of the Fort Hays Normal.

Guy L. Knorr.—Director of band and professor of harmony, Fort Hays Normal.

Jessica Wille.—Assistant professor of piano.

MUSICAL DEVELOPMENT IN HAYS, KANSAS

Leading Soloists and Local Musicians Present—Oratorios and Operas in Western School Centers

Hays, Kan., March 15, 1916.

Where in the near past roamed buffaloes and Indians now oratorios and grand operas are conducted by the department of music of one of the five State schools of Kansas. In the very heart of the famous "short grass" country is growing up a new musical center. Haydn's oratorio, "The Creation" was presented March 9 and 10 with Henry Edward Malloy as director. On March 8 and 11, Balfe's opera, "The Bohemian Girl" was presented under the same direction. The tenth and eleventh productions were complimentary to the teachers of the Golden Belt Teachers' Educational Association, the editors of the Golden Belt Editorial Conference, and the members of the State Manual Training Association. Teachers from twenty-five counties, editors from twenty counties, and manual training teachers from all over the State who heard these performances numbered 1,107.

This is the second year of "The Creation" at Hays. The chorus comprised 168 voices, the orchestra was an amateur one composed of fifty pieces. The soloists were: Pearl Sidenius, soprano, professor of public school music at the Normal School; Gustaf Holmquist, bass, of Chicago; Archibald G. Todd, tenor, of Kansas City.

The utmost sincerity with which Mr. Holmquist interpreted and the beautiful richness of his voice made his renditions above reproach, and although much was expected of him, he came up fully to the highest expectations.

The chorus which sang "The Creation" is composed of students of the Normal School and there was no selection in making it up. There had been no chance for voice building. They were boys and girls who were used to the free expanse of Kansas plains, most of whom had never heard of an oratorio until asked to sing in one. This chorus was much surer of itself than it was last year. Mr. Malloy worked for energy, enthusiasm and determination to succeed and he obtained them in the chorus. The technical beauties of "The Creation" will be developed in later years.

A special train was run to accommodate the number of out of town persons who wished to attend "The Bohemian

Girl" and out here on the plains of Kansas standing room sold for one dollar. The soloists in "The Bohemian Girl" were: Pearl Sidenius, soprano; Archibald G. Todd, tenor; George King, baritone; Helen Pestant, dramatic soprano; Prof. L. D. Wooster, bass; and Prof. Walter B. Roberts, tenor.

The New York Philharmonic Society, Josef Stransky conductor, will play in Hays, April 22.

ALBANY BREVITIES

Albany, N. Y., March 28, 1916.

Sam Charles, known to Bostonians as Buchanan Charles, gave several piano numbers at a musicale at the home of Col. and Mrs. William Gorham Rice, on the evening of March 22, when the Albany group of the Alliance Française gave a program of modern French music and recitations. Mr. Charles, who has been in Boston some time, played a group of five Debussy compositions and works by Oswald, Chabrier and Fauré. He will appear in recital Wednesday evening, April 5, at the Albany Historical Society Building, under the direction of the Albany Music Teachers' Association.

At a musicale given at the home of Mr. and Mrs. George H. Thacher, trios for piano, violin and cello were given by Mrs. MacNaughton Miller, Mrs. Andrew MacFarlane and Thomas O. Thacher. Mrs. William Gorham Rice sang, Frederick Rocke being at the piano. Among the guests was Mrs. Arthur Nevin, wife of the well known composer-teacher.

The Flonzaley Quartet will probably appear in a morning musicale here at the Ten Eyck during Lent.

Edgar S. van Olinda, Howard Smith, Edward L. Kellogg and Otto R. Mende are the Albanians to have solos in the Rossini "Stabat Mater," to be sung by St. Peter's vested choir, Monday night, April 3, under the direction of Dr. Frank Sill Rogers, with Grace Kerns and Rose Bryant as assisting out of town artists.

George Yates Myers, organist of St. Vincent de Paul's Church, will be at the organ at St. Joseph's Church, Troy, Sunday evening, April 2, when that choir will sing the Dubois "Seven Last Words."

It is understood that the concert performance of "Aida," which the late J. Bert Curley, of Schenectady, was planning for a May presentation here has been abandoned for this city, although it will probably be given in Troy and in Schenectady.

Kolin D. Hager and Mrs. Christian T. Martin sang groups of Indian and Negro melodies at a recent meeting of the Gansevoort Chapter of the D. A. R., illustrating a paper by Josephine G. Widdemer, mother of William L. Widdemer, organist of the Madison Avenue Reformed Church.

Frederick Rocke, organist and master of choristers of the Cathedral of All Saints, has returned from Syracuse.

Local talent recently sang between the acts of "Nobody Home," a musical comedy, at Harmanus Bleecker Hall, and in the pageant-drama, "The Bond and the Free." Ben Franklin is arranging for a special musical program in the Fine Arts School benefit next month. E. V. W.

Craig Campbell Will Sing at Aeolian Hall, April 7

Craig Campbell, tenor, will give a song recital at Aeolian Hall, New York, on Friday afternoon, April 7.

His program will be:

Das ist ein Brausen und Heulen.....	Franz
Marie.....	Franz
Immer leiser wird mein schlummer.....	Brahms
Waldeggespräch.....	Schumann
Ich wandre nicht.....	Schumann
A Pastoral (Old English).....	(Arr. by H. Lane) Wilson
Before the Daybreak.....	E. Nevin
Her Eyes Twin Pools.....	H. T. Burleigh
There's Music in Thy Voice.....	Hector McCarthy
Love and Song.....	Rudolph Ganz
Elle Ne Croyait Pas.....	Thomas
Si Tu Le Vieux (by request).....	Kochlin
Hai Luli.....	Cognard
Plaisirs d'Amour.....	Martini
Aimons Nous.....	Saint-Saëns
Mary.....	F. Richardson
Scots Wha Hae.....	Robert Burns
Bonnie Wee Thing.....	William Fox
In the Time of Rosebuds Blooming.....	Henry Hadley
Bird of the Wilderness.....	Edward Horoman

HUTCHINSON, KAN.—The Apollo Music Club has lost a valued member in Mrs. George Weida, who has become an active member of the Kansas city Musical Club.

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KANSAS CITY PUBLIC EXHIBITS APPRECIATION OF "POPS"

String Quartet Begins Concert Series at Popular Prices—Club Encourages Local Talent—Organists Share (In Musical Contributions)

Kansas City, Mo., March 25, 1916.

Kansas City has seen an innovation in so called "pop" concerts and has enthusiastically manifested her approval of the series being given by the Shostac String Quartet. The success of the first concert, which took place in the Linwood Boulevard Temple, Sunday evening, was proof enough that we have a large and intelligent public hungering for better music, which cannot always gratify its taste on account of the high prices for concerts here. The quartet consists of Henri Schostac, first violin; Roy Schostac, second violin; William Diestel, viola, and Hermon Beyer-Hane, cello. It has not been heard before in more spontaneous and delightful ensemble; especially in the Haydn quartet, which was almost magic in its lucidity. Roland Witte, of the Horner Institute of Fine Arts, gave interest to the program by two baritone solos.

LOCAL TALENT GIVEN A CHANCE

The Kansas City Music Club, under the auspices of its educational committee, gave a fourth concert at the Central High School, Friday morning. These fine concerts given by the best local talent are being much appreciated in the various communities of different high schools. In the series of five concerts for this season, only compositions of American composers are given. Songs by Spross, Herbert, Phillips, Rogers and Harris were sung by Mrs. Raymond Havens and Mrs. Clarence Quigley. Edna Forsyth sang also with delightful charm and authority three songs by Geneve Lichtenwalter. Mrs. Frank S. Treadway played with good musicianship, the tone poem by Arthur Foote; "Elfin Dance," Tapper; "The Chase," Bartlett. A ladies' chorus added much to the enjoyment of the program.

ORGANISTS PROVIDE MONTHLY RECITALS

The local association of organists meets regularly each month for recital by some member. Many who are not organists are finding much profit in these meetings, which are open to the public through associate membership. The program for March was given in Independence Boulevard Christian Church by Frank Buckingham, who gave the program with good taste and technic.

KREISER PLAYS 206TH ORGAN RECITAL

Edward Kreiser continues his fine open organ recitals in his church, playing Sunday afternoon the program which numbered 206. He was assisted by Raymond Havens, baritone, and Mrs. Halliday-Haight, contralto, recently from New York.

FINE ENSEMBLE HEARD AT MOZART CLUB

The Mozart Club gave an open program, Thursday evening, in the audience room of the Y. W. C. A. Especially fine was the ensemble of Geraldine Shepard and Kathleen Larabee, who played the piano duos, the Saint-Saëns theme from Beethoven and Chaminade's "Night and Morning." Mrs. William Taunder played with exquisite delicacy and understanding the Sinding "Melodie," op. 86.

CHARMING LYRICS BY LOCAL COMPOSER

Some charming lyrics written by a Kansas City woman were heard recently at an entertainment given at the Little Theatre by the Political Equality League. Gertrude Weselhoff-Hoffmann has found inspiration of delightful quality in the poems by E. W. Hutchinson, Christian Rossetti and Nancy Bird Taylor. On this occasion they were beautifully interpreted by Mrs. Lynn S. Banks.

GENEVE LICHTENWALTER.

Omaha Mendelssohn Choir Under Thomas J. Kelly Performs "The Bells" by Lucas

Thomas J. Kelly has been winning fresh laurels for his work as a choir trainer and a conductor. On March 22 his Mendelssohn Choir of Omaha, Neb., gave a concert of unaccompanied vocal works to an immense audience which crowded every part of the Boyd Theatre. The Omaha Bee has this to say concerning the performance of the choir:

"No one would think that it was a remarkable achievement for so large a body of singers to enunciate so clearly, to phrase so consistently, and to interpret with such freedom, and yet through it all to stay upon the key with no accompaniment to hold them there. No one would think that the play of light and shade, the delicate pianissimos and stirring fortissimos, and all the numerous intervening gradations of tone used with such quiet assurance by this body of people was anything at all, unless they knew of

the careful and numerous rehearsals and infinite work and patience on the part of the conductor and singers in order to obtain just the right effect in the right place."

Of the program presented by the choir on this occasion, the same newspaper says:

"The five-part madrigal, 'The Bells,' a musical setting by Clarence Lucas to the words by Edgar Allan Poe, was by far the most difficult number Mr. Kelly chose to present. In addition it was one of the most brilliant numbers, and was given with a life and abandon that brought out all of its many descriptive incidents with telling effect. Here again the basses showed their excellent tone quality to fine advantage, and the various other parts united in making it the piece de resistance of the whole program."

Clarence Lucas has been a member of the MUSICAL COURIER editorial staff in New York for the past six years and was an occasional correspondent of this paper in London for many years.

Clara Novello Davies in Many Roles

Clara Novello Davies, the eminent London voice-liberator, has achieved success in numerous roles, but the three most prominent of them are those of teacher, pianist and conductor.

Mme. Davies began her brilliant career as a pianist. She read easily at sight and her father, who was her only teacher, used to make her go through various opera scores, and also sing the parts as they presented themselves.

At the age of twelve, Miss Clara gave her first public recital near Cardiff, and met with great approval. She was greatly elated over her first success but not for long. At dinner that eventful day, her father informed her that he had overheard a man at the recital say that "she had little or no technic and he feared she was a bit conceited." Her father continued saying that it made him ashamed because she was his little daughter. Miss Clara worried over only one thing and that was the reference to her technic. She worked day and night to remedy the wrong. Ten years after that episode her father admitted that he had "made up" the story because he feared her early success would spoil her. Mme. Davies is grateful to him now for that "white fib" because she worked harder than she would have done ordinarily.

At the age of eighteen Mme. Davies came into the "limelight" as a conductor of a ladies choir. She gave concerts in London first and gradually extended them over all parts of Europe. At the Trocadero, Paris, Mme. Davies conducted her choir and as a result is said to have been crowned by Saint-Saëns with a wreath of gold laurel leaves and told by that famous composer that her "teaching was magical and perfect." Her "Welsh Choir" carried off prizes at the Chicago World's Fair some years ago, and upon her return to England, Queen Victoria called her before her and presented her with a pendant of diamonds, rubies and emeralds—as a token of "her Majesty's" appreciation. As a final result of all this Mme. Davies became known the world over as one of the best conductors of choirs.

Last but not least, is Clara Novello Davies, the teacher. She has trained some of the most successful professional singers of both continents. Her latest product, Sybil Vane, the "pocket prima donna," made a sensation here this season in her New York recital. The press was unanimous in praise of the tiny Welsh singer. She is also the teacher of Leonard Laurence and Fay Evelyn, who will appear shortly in New York in a light opera. Wilfred Douthitt also studied under Mme. Davies before his coming to America.

Her method is known as "voice-liberation." She does not believe in "register" or "throat." Her idea is that every part of the body goes toward the making of a voice. That there are many essential requirements for a successful professional singer, and that the least of those requisites is voice itself. Again she says that concentration is the keynote of the whole system, likewise the ability to control the muscles and lock the breath in the proper manner. Mme. Davies believes "every one can sing," that if a person has a good quality of voice and is lacking in receptiveness and concentration—the voice is useless!

At present Mme. Davies' students are engaged in writing "essays" on the subject—"Essentials to Become a Successful Singer." The best essay will be printed in a later issue of the MUSICAL COURIER.

SEATTLE, WASH.—Grace Farrington-Homsted has been winning the heartiest praise of the music lovers for her splendid singing with the Seattle Philharmonic Orchestra. Her rich and powerful soprano voice was heard to the best advantage in a number of songs by Mrs. H. H. A. Beach, MacFadyen, Scott and Ronald, as well as in several extra numbers. This charming artist is doing a great deal for the cause of good music in her part of the world by the far Pacific.

GANZ AND SEAGLE HEARD IN DENTON

Sunday Afternoon Music Hours at College of Industrial Arts
Arouse Wide Interest

Denton, Tex., March 17, 1916.

On January 27 Rudolph Ganz played at the College of Industrial Arts to an appreciative audience. Mr. Ganz had made many admirers from former appearances here, and gave a program which in no way disappointed them. He seems to have grown as an artist even since last year, and showed, as always, a superabundance of technic. His program included Schumann's symphonic etudes, the "Moonlight" sonata, a group of Chopin, a group of Liszt, two of his own compositions, and one of Ravel's. He obligingly responded to many encores, and seemed as fresh at the end as at the beginning of the program.

SEAGLE'S RECITAL MOST SATISFYING

The recital program by Oscar Seagle, on March 3, was one of the most satisfying artistic events of the year. Mr. Seagle is not only a flawless singer, but an artist of rare sympathy and breadth of understanding. His work is polished to a degree, guided by sure instinct and refinement of feeling. His voice is of beautiful color, its simplicity and restraint appear irresistible to his hearers. None but an artist could have done so delicate and quaint a piece of humor as the "Ballynure Ballad" or those pieces of exquisite charm, the old French songs. Every group was encoored and Mr. Seagle was very generous with his eager public. Frank Bibb, accompanist, won a personal tribute for his thoroughly sympathetic accompaniments and for the brilliance and splendid style of his solos. Mr. Bibb has an engaging personality and is agreeably modest, in spite of his very solid attainments.

SUNDAY AFTERNOON MUSIC HOURS.

The third Sunday Afternoon Music Hour was held at the College of Industrial Arts, the second week in January. The program consisted of solos by Katherine Norfleet, violinist, of Chicago, and trios by Helen Norfleet, pianist; Katherine Norfleet, violinist, and Leeper Norfleet, cellist. Katherine Norfleet is a young violinist of brilliant attainments, possessing a finger technic of remarkable fluency and certainty, and a flexible well trained bow arm. Her playing of the Vieuxtemps D minor concerto was at once polished and scintillating, and her audience gave her its warmest response. Miss Norfleet is a pupil of Ludwig Becker, of Chicago, and is reasonably certain to have a very satisfactory career.

The fourth Sunday Afternoon Music Hour was devoted entirely to Bach compositions with the exception of two choruses by Gounod and Mendelssohn. This rather daring adventure on the part of the music faculty met with unexpected success, and was listened to attentively and appreciatively by an audience of 1,000 people. The program included the G minor fantasy and fugue (Bach-Liszt) and the Italian concert played by Miss Norfleet, A minor prelude and fugue by Miss Lindsey, the aria on G string and a group of dances from the suites, by Miss Ault, the Bach-Gounod "Ave Maria" by Miss Halliman, a pupil of Mr. Pfaff, and a Victrola record of the double violin concerto, played by Kreisler and Zimbalist. The first appearance of Mr. Pfaff's chorus was especially successful. The members were well trained and sang with spirit and good effect.

The fifth Sunday Afternoon Music Hour was given February 27 by the Fort Worth Symphony Orchestra, Carl Venth conducting. This orchestra is a young organization, composed of both amateurs and professionals, but by his energy, patience and personal magnetism Mr. Venth has managed to produce an amazing excellence of ensemble. Carl Venth is one of the biggest musicians in the Southwest, and there is no doubt this organization will soon go far toward supplying the demand for orchestral music in Texas. The Schubert "Unfinished" symphony and the Brahms "Dances" on the program were especially well done, and the Mascagni number was played with real finish. Soloists of the afternoon were Pearl Calhoun Davis, of Fort Worth, Sam Losh accompanying, and Helen Norfleet, who played the Liszt E flat concerto, with orchestral accompaniment. Miss Norfleet played with great brilliance and power, and was greeted with a spontaneous burst of applause, attesting the deep appreciation of her exceptional ability as a pianist. At this concert there were 1,300 people with 500 turned from the doors.

Remy "Ring" Lecture-Recitals Concluded

A series of four lecture-recitals on Wagner's "Ring" dramas, given by Prof. Arthur F. J. Remy, of Columbia University, and Mrs. Alfred Remy at the Horace Mann Auditorium, New York, under the auspices of the Columbia Institute of Arts and Sciences, came to a conclusion recently with the presentation of "Götterdämmerung."

Prof. Remy, who has made a specialty of Germanic legends, showed how Wagner transformed and amalgamated detached incidents of the original legends and welded them into an artistic unit, filled with deep ethical significance. Mrs. Remy, whose repertoire includes practically all the famous transcriptions from Wagner's works, illustrated each lecture by playing on the piano extended excerpts arranged by Liszt, Brassin, Jaell and J. Rubinstein.

"Music Lovers' Week" at Emporia, Kan.

April 17 to 23 will be "Music Lovers' Week" at Emporia, Kan., the occasion being the third annual music festival at this enterprising city. Monday afternoon, April 17, there will be community singing of patriotic and familiar melodies. In the evening, Albert Lindquist, tenor, and Jean Cooper, contralto, will give a recital. On Tuesday, "The Mikado" will be given by the class in opera and stage management of the Normal School of Music of Emporia. The Minneapolis Symphony Orchestra will play Wednesday afternoon and evening, assisted by Leonora Allen, soprano; Louis Graveure, baritone; Richard Czerwonky, violinist; Cornelius van Vliet, cellist; and Henry J. Williams, harpist.

At Thursday afternoon's concert, the Emporia Women's chorus will give Deems Taylor's "The Highwayman," with Harry Murrison as baritone soloist. The second half of this program will be made up of folksongs, given in costume.

Friday and Saturday promise an interesting event in the statewide high school music contest to be held then. The contest will be divided into three general divisions, ensemble, solo, and sight singing. Rules and regulations governing the contest disclose (1) that any high school may enter at least two of the group events, and if time permits, each school will be permitted three entries, (2) any single individual may contest in sight singing and one other solo event, (3) contestants must be regularly enrolled high school students with passing grades in three subjects, (4) each group or contestant will choose the selection to give and will be marked on the selection, (5) suitable trophies will be given the winner in each class.

A performance of Handel's "Messiah" by a chorus of 200 voices and an orchestra of forty pieces, is scheduled for Sunday afternoon, April 23, as a fitting finale.

Max Heinrich's New York Recital

Max Heinrich gave a recital on Tuesday afternoon, March 28, at the Princess Theatre, New York, before a large and fashionable audience.

The first part of the program was devoted to a group of songs: "Die Taubenpost," Schubert; "Der Knabe mit dem Wunderhorn," Schumann, and group from "Tartarus," Schubert, which he sang with beautiful tonal coloring and musicianly understanding, playing his own accompaniments.

Mr. Heinrich's reputation is so well established that further comment on his art is unnecessary. Suffice it to say that he made a very deep impression on his audience.

In the second part Mr. Heinrich displayed his fine speaking voice to excellent advantage in Lord Alfred Tennyson's poem, "Enoch Arden," with music by Richard Strauss, Carl Deis at the piano. Mr. Heinrich recited this poem with effective intensity and pathos.

Mary Adel Hays' Recital

Mary Adel Hays, the young Southern artist-pupil of Mme. Renard, delighted a large audience at a private recital held at Reeves Conservatory, New York, on Wednesday evening, March 22. Miss Hays possesses a lovely coloratura soprano, which she uses with grace and charm. Her personality is also very attractive.

The program consisted of a group of songs by American composers, one by French and German and a Shakespearean group by La Forge, Schubert and Gounod.

Miss Hays has not yet made her public appearance in New York although she has met with success outside of the city. She left the day after her recital to fulfill a ten days' engagement in Florida. Upon her return, she will make preparations to leave for Atlanta, Ga., where she has signed a contract with the Alkahest Lyceum, for a tour of two months. She will sing jointly with Milo Picco.

Gabrilowitsch Will Play Popular

Numbers in Historical Series

At his farewell recital in Carnegie Hall, New York, Saturday afternoon, April 15, Ossip Gabrilowitsch will play numbers that have proved especially popular in the course of his Historical Series. Following such works as the Bach chromatic fantasia and fugue and the Beethoven "Sonata Apassionata," there will be the Schumann "Carnaval," the Chopin sonata in B flat minor, and a long list of pieces by modern composers.

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**CULP-GRAVEURE RECITAL EVENT
OF SYRACUSE MUSICAL WEEK**

Interesting Programs Furnished by Salon Musicale, Morning
Musicals, Fine Arts Students and Others—High
School Glee Clubs Formed

2725 Midland Avenue,
Syracuse, N. Y., March 25, 1916.

The most important musical event of the week was the recital Tuesday evening, March 21, in the Alhambra by Julia Culp and Louis Graveure. Mme. Culp's first group was of Schubert songs and included "Sei mir gegrüsst," "Wehmüt," "Auf dem Wasser zu singen," and "Ständchen." Her second group was the "Japanese Death Song" (Sharp), "Passing By" (Purcell), "Pendant le bal" (Tchaikowsky), and "Mignonette" (Weckerlin). Her final numbers were "Gelückig Vaterland," "Dutch Serenade" (de Lange), "Morgen" (Strauss), "Heimliche Aufforderung" (Strauss), Mme. Culp is a singer of consummate ability and art, with a voice of exceptional purity, range, and sympathy, and a clearness of enunciation, no matter in what language she is singing, which is as remarkable as rare. She was enthusiastically encored, giving "My Star" (Rogers) as an added number.

Mr. Graveure appeared here two weeks ago with the Minneapolis Symphony Orchestra and was warmly welcomed by music lovers on his second appearance. He gave as his first group "Bitte" (Franz), "Mit einer Wasserlilie" (Grieg), "Mausfallen Sprüchelein" (Wolf), and "Hymnus" (Strauss). His second group consisted of "Le Soir" (Debussy), "Les Extases" (Massenet), "Les Cygnes" (Hahn), and "Aime-Moi" (Bemberg). His group in English comprised "O Lovely Night" (Ronald), "Life and Death" (Coleridge-Taylor), "Pleading" (Elgar), and "Flow, Thou Regal Purple Stream" (Arnold). His work was so excellent in the Coleridge-Taylor number that he was forced to repeat it. His voice is full and satisfying, his diction excellent.

PROGRAM OF SALON MUSICALE CLUB

On Friday afternoon, March 24, Emogene Day entertained the Salon Musicale Club, and the following program, arranged by Mrs. Harry Leonard Vibbard, was offered: A. Kathleen King gave a talk on the lives and works of Brahms and Strauss; Madeleine Marshall played two of the Brahms intermezzi, and his rhapsody, op. 79, No. 1, in B minor; Zillah Halstead played the Brahms waltzes, op. 39. Morton Adkins, formerly of this city, sang three groups of Strauss songs, including "Allerseelen," "Traum durch die Dämmerung," "Ach weh mir unglücklichem Mann," "Zueignung," "Morgen," "Cäcilie," "Ich trage meine Minne vor Wonne stumm," and "Heimliche Aufforderung"; one group of Brahms songs, including "Sonntag," "Botschaft," and "Der Schmied" was sung by Leora McChesney. The recital was much enjoyed by all present.

CLEVELAND SOPRANO PLEASES

On Thursday evening, March 23, Lillian Rogers Thompson, dramatic soprano, of Cleveland, assisted by Harold E. Owen, violinist, gave a recital at the Bethany Baptist Church. Lyndon Hoffman Caldwell of Syracuse University acted as accompanist. Her rendering of "The Cry of Rachel" (Mary Turner Salter) was especially good. Included in her other offerings were three songs by Wilson G. Smith, "June Ecstasy," "An Open Secret," and "Heart's Sorrow." She gave one Schumann number, "Silence," the aria "Un Bel Di" from "Madame Butterfly," and the popular "Life and Death" (Coleridge-Taylor). Mr. Owen showed talent in his violin work, his best number being de Beriot's "Scene de Ballet."

HIGH SCHOOL GLEE CLUBS FORMED

R. S. Sargent, director of music in the city High Schools, has organized a boys' glee club and a girls' glee club at Central High School, the former numbering thirty and the latter twenty students. Richard Russ and Dorothy Cox are the presidents of the two organizations.

MORNING MUSICALS PROGRAM

The last but one of a series of morning recitals by the Morning Musicals at the Onondaga occurred Wednesday, March 22. The program was diversified in character, Weper's Philharmonic Orchestra playing the "Midsummer Night's Dream," the string quartet, "Cradle Song" (Bach), and an octet offering "Blumengeflüster" (von Blon) and "Badinage" (Victor Herbert). Helen Keough Donnelly sang "My Heart at Thy Sweet Voice" (Saint-Saëns); Albert Myers, basso, "Ich Grolle Nicht" (Schumann) and "The Horn" (Stegler); and Daisy Daniels, with Mrs. Harry H. Skerritt at the piano, "Recompense" (Hammond), and two songs composed by Mrs. Skerritt, "Lullaby" and "But—the Sunshine." A vocal quintet consisting of Mrs. William Berwald, June Burchit, Harold Ross, Albert Myers, and Frank Ormsby gave the quintet from "Die Meistersinger" with effect, and Bertha Becker contributed a harp number and Harold Bemis a cello number, the

"Romance" of Schraevesande. The program was an interesting one and was well done throughout.

RECITAL AT LUTHERAN CHURCH

St. Peter's Evangelical Lutheran Church was well filled Wednesday evening for a recital by Lyndon Hoffman Caldwell, pianist, Walter K. Wisehoon, tenor, and Earl A. Little, organist. Mr. Little offered Rheinberger's "Fugue," DuBois' "Benediction Nuptiale," "The Curfew" (Horsman), "Pastorale" (Reger), and toccata (Bartlett). Mr. Caldwell's piano numbers included the Chopin scherzo in C sharp minor, Moszkowski's "In Autumn," three negro melodies transcribed by Coleridge-Taylor, Scriabin's nocturne for left hand, and the Saint-Saëns' etude (en forme di valse). Mr. Wisehoon sang "Ye People, Rend Your Hearts" from "Elijah," and the aria, "If With All Your Hearts," later giving "Tarry With Me, O My Saviour" (Baldwin). The soloists all acquitted themselves with much credit, Mr. Caldwell showing specially good technic and much promise as an artist.

FINE ARTS COLLEGE RECITAL

A rather long program was given by the students of the College of Fine Arts in their recital Wednesday afternoon. The instrumental numbers were Hollins' "Grad Choeur" in G minor played by Ruth M. Calkins; violin numbers by Kenneth Wood; the Chopin F minor "Fantasie," played by George W. Cook; a Brahms number by Charles St. Pierre; and concertos by MacDowell and Massenet. Vocal numbers included Dell' Acqua's "Chanson Provençale" by Arlene Coleman; Hildach's "In Volks ton" and "Die Was-serrose" (Von Feilitz) by Helen H. Brockway; and Handel's "Oh, Sleep, Why Dost Thou Leave Me?" and Rachmaninoff's "Lilacs," sung by Lydia I. Hinkle.

S. B. E.

Pietro A. Yon Performs New Mass

On Sunday, April 2 (Laetare Sunday), Pietro A. Yon performed for the first time, a new Mass "Missa Choralis," by Rev. L. Refice. This work composed by the organist of St. John in Lateran, Rome, Italy, is written for three male voices, a unison chorus and congregational singing. This mass is unique, said to be the first written in this new form. It is very melodious and well balanced, and the rendition it received under Mr. Yon at St. Francis Xavier's Church, served to bring out all its beauties. The Proper of the fourth Sunday of Lent (Gregorian) was effectively sung and well accompanied.

In the evening a motet, "Attende Dominie," arranged by P. A. Yon, his "Ave Verum," No. 2, and "Tantum Ergo" (choral), were performed. The organ solos of the day were second sonata, Rudnick; finale from first sonata, Pagella; "Preludio e Fugo," Fumagalli; and finale from first sonata by Guilman.

Mr. Yon played all these interesting numbers with vigorous rhythm and sweetness.

The program for April 9 (Passion Sunday) will be:

Mass for men's voices (a capella), op. 12.....Deschermeier
Proper for Passion Sunday.....Gregorian
Prelude, fugue in A minor.....Bach
Popule Meus.....Palestrina
Panis Angelicus.....Casciolini
Tantum Ergo.....Choral
Postlude, toccata in E minor.....De la Tombelle

**Wynne Pyle Lauded by Press of
New York, Boston and Chicago**

Further comments of the New York, Boston and Chicago appearances of Wynne Pyle, the young American pianist, who is now on a tour in the Southwest are as follows:

She surprised her audience with the power and beauty of her tone and facility of her technic.—Evening Mail.

The straightforward playing of Miss Pyle does without finesse and mannerisms.—New York Evening World.

All in all, she stands head and shoulders over the procession of pianists of both sexes who come to town, give a recital, and pass along.—Boston American.

A pianist of her years who can play Brahms, Beethoven, Schumann with so much individuality of charm and style has indeed achieved much, and can reasonably look forward to an unusually successful career.—Boston Post.

This artist's playing has the confidence and the vigor that will win her every public.—Christian Science Monitor.

Miss Pyle comes to our halls an artist of authority.—Chicago Daily Tribune.

Miss Pyle is a very good pianist, and possesses a number of brilliant qualities which entitle her to a place among the successful concert pianists of America.—Chicago Evening American.

FARGO, N. DAK.—Pupils of Mrs. F. V. Hutchinson, teacher of expression, and of Mrs. N. J. Little, teacher of piano, gave a joint recital, friends of those taking part being especially welcomed.

SAN ANTONIO SYMPHONY SEASON CONCLUDED

Dvorak's "New World" Symphony Repeated by Request—Arthur Claassen an Able Conductor—Six Enjoyable Programs Comprised Season's Series

San Antonio, Tex., March 21, 1916.

San Antonio's Symphony Orchestra gave the last concert in the series of six, Thursday, March 16. The soloists were Marion Raborg, soprano, and Wilhelm Marx, violinist. Mrs. Raborg's voice is one of extreme sweetness and clarity. She sang the difficult "Cavatina" from Gounod's "Queen of Sheba" with ease. She is a newcomer and a most welcome addition to the musical circles here. Wilhelm Marx, concert master of the orchestra, showed to advantage his splendid tone and technic in the Bruch G minor concerto for violin and orchestra. Mr. Marx is one of the city's most valued musicians.

The orchestra repeated by request Dvorak's symphony, "From The New World." The rendition was as excellent as before under the able leadership of Arthur Claassen. Other numbers which were received with great applause were by Herbert and Delibes. It is to be regretted that this concert closes the series. Every program has been enjoyable and it is to be hoped that next year's series will be even better appreciated in the matter of attendance.

CLUB MUSICALES

The San Antonio Musical Club will give its regular monthly musicale at the St. Anthony Hotel, Wednesday, March 22. The following members will contribute to the program: Agnes Steele, Mrs. Toepperwein, Lillian Hughes, Mrs. S. J. Baggett, Ardis Dean Keeling. The accompanists will be Mary Hewson, Gilbert Schramm, Wilhelm Marx, Ethel Brown. Mrs. Roy Lowe will sing Landon Ronald's song cycle "Summertime," accompanied by Oscar J. Fox.

Chopin and Liszt were the composers represented on the program of the Tuesday Musical Club at its regular meeting, March 21. The program was in charge of Cara Franklin. The following members contributed: Mrs. Eli Hertzberg, Ethel Holmgreen, Mrs. Eugene Staffelf, Mrs. Stanley Winters, Mrs. Charles George, Mrs. Hugh Taylor, Mrs. Roy Dale. The accompanists were Ruth Bingaman, Mrs. Ed. Sachs, Mrs. A. M. Fischer. John M. Steinfeldt, one of San Antonio's most prominent musicians, and an honorary member was present and gave two numbers by Chopin and Liszt, and for encore, one of his own splendid compositions "Romanza." A. C. Upleger, a guest from Waco, Texas, sang "Danny Deever" and for encore gave "Daddy" by Behrens.

A debate was held on the question, "Will the Great War have a permanent effect on Germany, as an Art and Music Center?" Those on the affirmative side were Mrs. W. M. Wolf and Mrs. Walter Walthall; on the negative, Mrs. Ernest Rische and Mrs. James Todd. There were four judges in the four corners of the room and the decision was a tie. The arguments on both sides were very instructive.

VIOLINIST HERE ON A VISIT

Jules Falk, the well known violinist, is in the city on a visit.

MRS. STANLEY WINTERS.

Jessie Fenner Hill Directs

Benefit Concert in Jersey City

Inspired by an humanitarian motive, Jessie Fenner Hill directed a concert for the benefit of the Jersey City Society for the Prevention of Cruelty to Children on Tuesday afternoon, March 21, at the Bergen Lyceum, Jersey City, N. J., which from artistic and financial points of view, proved successful in every respect.

Mrs. Hill's interest and untiring efforts were the means of bringing together the following artists: Maurice Lafarge, Marie Zayonchkowski, Michael Zazulak, Lucille Col-

lette, Julia Hermann, Robert J. Mills, and Isobel G. Klemmyer.

The singers, Mme. Zayonchkowski, Mrs. Klemmyer, Miss Hermann, Messrs. Zazulak and Mills were all artist-pupils of Jessie Fenner Hill. The singing of these pupils was such as to place them in the ranks of professionals, which is due solely to the excellent guidance of Mrs. Hill.

Following are a few press excerpts:

An audience that filled the Bergen Lyceum listened to some good music yesterday, all of which was given to benefit the Society for the Prevention of Cruelty to Children. It was an appreciative as well as a large audience, and the applause after each number was most generous.—The Jersey Journal, March 22, 1916.

Several hundred dollars raised yesterday afternoon at a concert in the ballroom of the Bergen Lyceum, Jersey City, will be donated to a fund for the Society for the Prevention of Cruelty to Children, one of the most worthy of charitable institutions of the city. The concert was under the direction of Jessie Fenner Hill, of Jersey City, and distinguished artists took part.—Hudson Observer, March 22, 1916.

PROGRAM OF LOCKPORT AUTUMN CONVENTION

September 14 and 15, a two-day musical convention will be held in Lockport, N. Y. An interesting program has been prepared for the event, which will be as follows:

PROGRAM FOR SEPTEMBER 14.

12-12 a. m.—Address of Welcome: Mayor John R. Earl.
Opening discussion: Subject, "The American Artists and What We Should Do to Assist Them." Conducted by Prof. J. Lawrence Erb, of the University of Illinois.
Song recital: Carrie Jacobs-Bond, composer; Bessie Bown Ricker, interpreter of child stories.

12 noon—Luncheon, Kenmore Hotel.

P. M.—Introduction of speakers: Rev. Gustav A. Papperman.
Speakers: Prof. Geo. Gow, of Vassar College; Leonard Lieblich, editor-in-chief, MUSICAL COURIER; Florence French, editor, Musical Leader.
Artists: Ethelynde Smith, soprano; Elizabeth Siedhoff, pianist; Jessie Woltz Hammond, harpist; Margaret Adair Barrrell, contralto; Agnes B. Millhouse, cellist.

6 p. m.—Dinner, Kenmore Hotel.

8.15 p. m.—First concert, American Series: Emma Roberts, contralto; Edgar Schofield, baritone; Wm. Morse Rummel, violinist; Margaret Jamieson, pianist.

PROGRAM FOR SEPTEMBER 15.

Criterion Male Quartet.

10-12 a. m.—Address: Arthur Bestor, president, Chautauqua Association.
Recital: Bessie Leonard, contralto; Elizabeth Siedhoff, pianist.
Question Box: Open discussion. Subject, "What Is Our Duty to the American Artists?" Conducted by Prof. J. Lawrence Erb, University of Illinois.

12 noon—Luncheon, Kenmore Hotel.

1.30-4.30 p. m.—Grand march of 1,000 school children, led by band.
Singing: Children's Chorus, Prof. Douglas A. Smith, director.

Introduction of speakers, Rev. Gustav A. Papperman.
Speakers: Prof. Hollis Dann, of Cornell; Dr. A. S. Vogt, of Toronto, conductor of Mendelssohn Choir; Prof. J. Lawrence Erb, of University of Illinois; John C. Freund, editor, Musical America.
Artists: Harriet Sterling Hemenway, contralto; Mary Quinn, soprano; Elizabeth Siedhoff, pianist; Criterion Male Quartet.
Closing chorus, "America," Children's chorus and audience.

6 p. m.—Dinner, Kenmore Hotel.

7.30 p. m.—Special recital: Marie Morrissey, contralto.

8.15 p. m.—Young artists' contest. Judges to be announced later.

10 p. m.—Banquet, Kenmore Hotel, tendered to artists, speakers and guests.
Entertainment for banquet furnished by Criterion Male Quartet and string orchestra.

MILWAUKEE, WIS.—Catherine Pannill Mead, of this city, who is known as a composer, singer and teller of stories of the people of the South, has been prominent in the work of the Federation of Musical Clubs at their convention recently held here. Mrs. Mead was born in Virginia, and her music and stories often refer to the colored people she knew when a child. She recently gave an entertainment in Oshkosh.

DALLAS IMMEDIATE PAST AND FUTURE ATTRACTIONS

Harold Henry Assists at Last Mozart Choral Concert—New York Philharmonic and Zoellner Quartet Among Anticipated Attractions

Dallas, Tex., March 24, 1916.

At the musical event of the week, the concert given by the Mozart Choral Club, Earle D. Behrends, director, on Tuesday evening, March 21, Harold Henry, the Chicago pianist, was the assisting artist. Mr. Henry plays most interestingly and poetically. He responded generously to three encores. The singing of the Mozart Choral Club was excellent, particularly in the number "In Pine Woods" by Peterson-Berger. This was the last of the course of concerts given by this club during the winter.

Following is the entire program: Overture, "Pique Dame" (Suppe-Roberts), Mozart Orchestra; sonata, op. 109 (Beethoven), prestissimo (Scarlatti), Harold Henry; "In Pine Woods" (Peterson-Berger), "Chorus of Villagers" (from Le Prince Igor) (Borodin), Mozart Choral Club; impromptu, F sharp minor (Scriabine), "A Song from the East" (Cyril Scott), "Chant de La Nuit" (Max Reger), scherzo, C sharp minor (Chopin), ballade (in the form of variations on a Norwegian theme) (Grieg), Harold Henry; "Here They Come" (from Carmen, by special request) (Bizet), Mozart Choral Club and Orchestra; intermezzo, op. 117, No. 1 (Brahms), "March Wind" (MacDowell), "Legend" (dedicated to Mr. Henry) (Rosetter Cole), "Isolde's Liebestod" (Wagner-List), Harold Henry.

ANTICIPATED ATTRACTIONS

At the close of Lent, Dallas is promised some stellar attractions.

The New York Philharmonic Society, Josef Stransky, conductor, will be here for two concerts on April 30 and May 1. This will be the first appearance in Dallas of this celebrated organization.

The Schubert Choral Club, Harriet Bacon MacDonald, director, closes its season with the Zoellner Quartet April 25.

Karl Jörn, tenor, will be the assisting artist at a concert to be given April 27 by the Dallas Male Chorus, David L. Ormesher, director.

H. B. M.

Amato Sings to College Girls

Northampton, Mass., March 28, 1916.

Wednesday, March 15, Pasquale Amato, baritone of the Metropolitan Company, was heard here as the soloist at the sixth concert of the Smith College Concert Course. Despite the weather, which was very inclement, the capacity of the house was taxed by an admiring and enthusiastic audience. Mr. Amato sang a most entertaining and varied program. "Vaarlam's Song" from "Boris Godunoff" and "To a Messenger" (La Forge) were particularly well received, as were several of the encores, which included the "Toreador Song" from "Carmen," "Prologue" from "Pagliacci" and the "Knight's Song" from "The Barber of Seville." The program:

"Was ich sah," "Die Alte Mutter," "Zwei braune Augen" (Grieg), "Ein Weib" (Sinding), "Beau Soir" (Debussy), "Trois jours de Vendage," "Fetes Galantes" (Hahn), "Lungi dal caro bene" (Secchi), "Nel cor piu non mi sento" (Paisiello), "All' acquisto di gloria" (Scarlatti), "Viens pres de moi" (Balakirew), "Pendant le bal" (Tchaikowsky), "Lilacs" (Rachmaninoff), Song of "Vaarlam" from "Boris Godunoff" (Moussorgsky), "Just You" (H. T. Burleigh), "You my Dear" (M. W. Gallup), "Schlupfwinkel," "To a Messenger" (La Forge), "L'etoile de matin" (Chansonne Alsazienne), "Le beau sejour" (Tambourin en rondeau), "Me promenant un matin" (Chansonne a danser), "Sona chitarra" (DeCurtis), "Primo Ammore" (Di Jorio), "Tu nun me vuo chiu bene" (Falvo).

E.

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"MUSIC JURISPRUDENCE"

Extracts from Address Delivered by Dr. E. M. Hiner to
Kansas City High School Pupils

Dr. E. M. Hiner, the veteran Kansas City musician and bandmaster, recently delivered an address on "Music Jurisprudence" to the pupils of the Northeast High School of that city. The following are a few paragraphs of special interest from his remarks which were intended to awaken the young people to a sense of their share in realizing the musical possibilities of Kansas City:

"At the picture show, the theatre or the dance, be strong enough to show your approval for the proper messages and your disapproval for the trashy music with the improper message.

"By this good service you assist the artist-musician who is endeavoring to make a living with his art; you give courage to the cringing, cowardly professional musician who knows better and can do better, but who pollutes his honorable profession through fear of an uneducated, improperly mentally developed manager or employer.

"Music is gradually being assigned to its legitimate place as an educational force, and through this we expect it later to prove its elevating force in social life in an efficacious manner and thereby alleviate the cause responsible for much of our social unrest.

"Your parents stoutly disapprove of your literary taste being fed on cheap to cent novels, yet they will encourage depravity of mind and morals in music. In the former they are sufficiently learned that they themselves may diagnose the result, while in the latter you are unintentionally allowed to drift unless you accept from those who know, under whom you are placed for your proper tutelage in this art.

"This argument does not apply to all parents nor to all popular music. By the application of the word popular in music is meant that music which becomes popular to the listener. Pure music, whether easy or difficult, extremely classic or semiclassic, will become popular in a musically developed environment, and it will remain popular for even your children to sing or play, while trashy or even mediocre music loses its popularity and its message is shunned just as the recollection of the contents of a dime novel. Music is an art, and this exalted position was not gained through the influence or composition of the smutty song or cheap ragtime composer.

"By your interest in the art of music you will allow the newspapers the encouragement they desire to write and publish news articles and stories about musical artists as they do about prize fighters, jockeys, etc."

Louise Edvina's Swift Rise to Fame

"When did you discover your histrionic talent?" Louise Edvina was asked by an interviewer in Toronto recently. "It was years ago, at an amateur performance of 'Patience' gotten up by the Daughters of the Empire in Vancouver," was the reply. "A man in the audience remarked: 'That girl can act.' It was some years later, after I had married, lived in the Orient for a time and finally settled down in England that my next opportunity arrived. I had been indulging a cherished wish by studying singing with Jean de Reszke. One day Reynaldo Hahn, the composer, asked me to sing at a concert he was getting up in Paris. I did so and they seemed to like me so much that word of my success was sent to the London papers by their Paris correspondents. Imagine my surprise when I was offered an engagement to sing at Covent Garden. Just six months later I made my debut there singing Marguerite in 'Faust,' having stepped directly from the studio of my maestro to that historic stage. There had been no public appearance in the time which intervened following my Vancouver debut, with the single exception of the Hahn concert."

Molly Byerly Wilson Sings All American Programs

Molly Byerly Wilson, California concert contralto, is doing her part this season to advance the cause of "music in our own language."

Miss Wilson is making an extended transcontinental concert tour, from the Atlantic to the Pacific and from the Great Lakes to the Gulf of Mexico, including two months' engagements in Canada, and throughout the season she is singing her concert numbers entirely in English.

This is specially notable because Miss Wilson has but just returned from seven years in European work, where, as is the universal custom there, she sang in the language of the foreign country, and the present is her first American tour.

Miss Wilson is featuring throughout her tour a new and unusual song by a composer of her home city—

"Destiny," by Frank H. Colby of Los Angeles. This beautiful composition, which is inscribed to Miss Wilson, has met with much appreciation on the part of the public, and has won high encomiums from the press of the country. Mr. Colby has recently completed an "Ave Maria" which he has dedicated to this successful artist, and which she will feature on her Sunday programs.

Syracuse Musical Activities Curtailed by Lenten Season

2725 Midland Avenue,
Syracuse, N. Y., March 18, 1916.

On account of the beginning of the Lenten season, musical activities of the week have been limited, but many excellent recitals are scheduled from now until the opening of the Music Festival, May 8, an event which will mark the completion of the musical year in this city.

AN ENJOYABLE RECITAL

One Tuesday evening, March 14, a recital was given at the First Baptist Church by Charles M. Courboin, organist; Daisy Connell, soprano; Maude E. Clark, harpist, and Raymond S. Wilson, pianist, which was attended by over 1,400 people. Mr. Courboin played three numbers, the allegro from the sixth symphony of Widor, the andante from the first sonata of Maillay, and the "March Heroique" of Saint-Saëns, besides a number of accompaniments. He played with much sympathy and great beauty of tone in the andante and, as an encore, gave the "Dance of the Fairies," from the "Nutcracker" suite of Tchaikowsky.

Miss Connell's offerings were the air from "Esclarmonde" (Massenet); a group consisting of "Twilight" (Rummel), "Bohemian Cradle Song" (Smetana) and the "Shadow Dance" from "Dinorah" (Meyerbeer), and as her final number the "Ave Maria" (Gounod), with harp and organ accompaniment. She possesses a clear, high soprano voice of great flexibility and beauty, which was heard to the best effect in the "Shadow Dance," a number which she rendered in a very artistic manner, her upper notes being especially good. She was enthusiastically recalled by her audience.

Mr. Wilson, who is a member of the faculty of the College of Fine Arts, played three numbers, "Sonnet de Petrarca," No. 104, "Au bord d'une Source" (Liszt) and "La Campanella." His technic is brilliant, his phrasing clear and satisfying, and his reading firm and authoritative, especially in "La Campanella." He received a hearty encore.

Miss Clark's numbers included fantasia (Fauré), "La Source" (Blumenthal), a nocturne and "Midsummer Night's Dream" (Mendelssohn) and romance (Aberthür), all with organ accompaniment. She played with clear, full tones, an ample mastery of her instrument, and gave an excellent rendition of the numbers chosen. Her selections were also received with much pleasure by her audience.

KREISLER PLAYS AT WIETING

Fritz Kreisler, violinist, played at the Wieting on Wednesday evening, March 15 S. B. E.

Amato's Falstaff Among His Best Roles

Anent the Shakespearian Tercentenary Celebration at the Metropolitan Opera House, New York, it is interesting to note that Pasquale Amato counts Falstaff in the Verdi opera of that name among his greatest successes. It was in this that he made his tremendous success in Buenos Aires three years ago, and it is this, too, that earned for him the title of "Emperor of Baritones," when he was called to Bussetto (Italy), to sing the leading role at the centennial of Verdi's birth.

At this official celebration in Verdi's great opera, Amato not only gained the approval of critical Italy, but he made an enduring name for himself as an interpreter of Falstaff. After the last performance, which was attended by the Italian monarch and his family, Boito accompanied Amato and Toscanini from Bussetto to Milan.

"If only Verdi had been alive to hear you sing Falstaff," the famous librettist is reported to have remarked, "he would have had an added joy in living."

Another Recital by Eddy Brown

Eddy Brown will end his first New York season with another Aeolian Hall recital, his fifth, on Sunday afternoon, April 16. The violinist will play works of Mozart, Mendelssohn, Vitali, Bach-Auer, Saar-Brown and Wieniawski.

TROY, N. Y.—The Y. M. C. A. Glee Club, Troy, N. Y., director, Charles B. Weikel, prepared a program to be given in the First Presbyterian Church, Rensselaer, with assisting soloists, Mrs. C. F. Toomey, soprano; Alexander Bouchard, tenor; Henry Blyth, violinist; Arthur J. Pierce, reader, and accompanists Rita Provost and Emile Catricala.

Soder-Hueck Singers Score in Various Sections

Clara Osterland, contralto, has just been re-engaged for another year as soloist of the Flatbush Congregational Church, Brooklyn, one of the highest paid Brooklyn Church positions. She was one of the soloists at the afternoon concert, March 22, given at the Bazaar Concert Hall, Madison Square Garden. Her songs, "Ständchen" (Brahms), "Daheim" (Kaun), "Rastlose Liebe" (Schumann), showed her beautiful alto voice to splendid advantage and delighted her hearers. One proof of her capabilities as a singer was that she was chosen by Otto Goritz, the manager of these affairs, for the joint-recital of William Wade Hinshaw, Albert Reiss and himself. As a result of her singing there a manager engaged her for a concert.

Helen Fischer-Hipkins, lyric soprano, is becoming known for her capable interpretations of the Lied. Her singing at the Manual Training School, Brooklyn, March 12, proved a success in every respect. Following are the press reviews:

Especially mention must be made of the excellent singing of Helen Fischer-Hipkins, Schubert's "Ungeud" being especially effective.—*Brooklyn Daily Eagle*.

Helen Fischer-Hipkins possesses a voice of exceptional beauty, especially effective in the German Lied. Schubert's "Ungeud" was admirably sung. She also gave Henschel's "Viel Träume" and "Morning Hymn" and "Awake, Little Flower," Gertrude San Souci.—*Brooklyn Citizen*.

Mention must be made of the singing of Helen Fischer-Hipkins.—*Brooklyn Standard Union*.

On March 23, Marie Ellerbrook, contralto, was scheduled for a recital at Leonia, N. J. Miss Ellerbrook has toured the country from coast to coast, and as a result has earned numerous press comments praising her well trained, rich contralto voice. She has arranged an attractive program of varied style, in different languages.

Geo. F. Reimherr, lyric tenor, has quite established himself the last few seasons with his oratorio and concert singing. He appeared in a recital, March 29, at Carnegie Hall, N. Y., in a program made up of modern as well as of classical composers, in different languages. On March 25, Mr. Reimherr was engaged to sing at the Waldorf-Astoria, New York, for the Women's Press Club.

Leo Ornstein Makes Deep Impression at Grand Rapids

Grand Rapids, Mich., March 23, 1916.

Leo Ornstein, the ultra modern composer-pianist, was heard in the St. Cecilia Auditorium for the first time here, March 23. To the many local musicians who have made modern music a study his playing was an inspiration; many were for and many against the ultra-modern as represented by Mr. Ornstein and many were uncertain whether to "like or dislike." The complete program is given herewith:

Sonatina (composed in 1910).....	Ornstein
Pagodes	Debussy
Dance of the Elephants.....	Scott
On the Mountains.....	Grieg
Two chorales	Bach-Busoni
Awake, the Voice Commands.	
Rejoice, Beloved Christians.	
Arabesque	Schumann
Novellette	Schumann
Rhapsody No. 13.....	Liszt
The Brave Little Tailor.....	Korngold
Danse Nègre	Scott
Three moods, Anger, Peace, Joy.....	Ornstein
Funeral March of the Dwarfs.....	Ornstein
El Puerto	Albeniz
Wild Men's Dance.....	Ornstein
Nocturne, E flat major.....	Chopin
Valse, C sharp minor.....	Chopin
Etude, op. 10, No. 5.....	Chopin
Etude (Butterfly)	Chopin
Wedding March	Mendelssohn-Liszt

As a pianist, Mr. Ornstein is a keyboard expert, and won many admirers of his skill. A. C. T.

Lois Brown Liked in Kansas

Wherever Lois Brown, pianist, has appeared in concert this season, she has been given an enthusiastic reception. Her splendid art makes her at once a favorite with her audiences. The following press notices show the nature of her success in Kansas:

The work of Lois Brown at the piano was very commendable. . . . She put herself into her music with such feeling that she brought out of the music what the composer must have meant when he composed it.—*Wesleyan Advance*, Salina, Kan.

Lois Brown, pianist, was generally spoken of as being one of the most talented performers that has appeared before a Coffeyville audience. She is gifted with rare technique, and her interpretation of her numbers proved her the possessor of not only talent, but energy and strength of character which will win for her a place at the top of the list of pianists.—*Daily Journal*, Coffeyville, Kan.

Miss Brown, the pianist, is a wonderful artist, and was so popular with the big audience that she was given repeated encores. She is master of her instrument and pianists in the audience are saying that she was one of the finest ever heard in Atchison. Miss Brown has a particularly smooth touch. In the more delicate numbers re-

quiring an artistic lightness, or in the very heavy rhapsodies and others of that style of music, she displayed not only artistic talent, but her platform manner was so easy and gracious that she made a fine impression on all at once.—*Champion*, Atchison, Kan.

Sybil Vane a Winner of Many Contests

On Tuesday evening, March 28, Sybil Vane sang at the Musicians' Club, New York. Her numbers were composed by Daniel Protheroe.

Mr. Protheroe has known the little singer for some years, having met her when she won first honors at the age of fourteen, at the National Juvenile Competition in Wales. After the conclusion of the contest, he called her to him and told her "he expected to hear much of her in years hence." His expectations have been realized.

Miss Vane has won first prizes in sixty soprano solos abroad. Out of thirty-three contests, open to both sexes, she has carried away honors at thirty of these.

At the Bristol Eisteddfod, she won a gold medal for soprano solo, one for mezzo-soprano and a silver cup for the entire honors of the contest. Strangely enough, Wilfred Douthitt, who studied also with Mme. Davies, entered the same contest and was forced to give first place to his fellow student.

After Sybil Vane had gone through the national competition successfully, she was barred from entering any further contests because she was sure to repeat her triumphs of the past.

Miss Vane has really a remarkable collection of prizes, won through these contests since the age of fourteen.

The Undying Prig

[From the *Bellman*, March 25, 1916.]

We need more songs for girls. The "flapper" has been stingily treated. She has to take her choice between nursery songs and lyrics with an attenuated love interest lurking in a shadowy corner. Or she may sing modified translations of songs that are beautiful in the original, but not entirely suitable in sentiment. There are a few rather attractive tunes made for her, furnished with words which celebrate commendable activities, but only a prig could interpret them suitably.

The song for the young girl is still suffering from the overgentility that lay as a blight upon all feminine accomplishments in earlier days. It needs to be sung with a small and shrinking tone, supported by the most politely clavicular breathing. Let us have some breezy songs for her, songs brimming over with jollity; songs that march, that dance, that float; sleepy songs, and sunrise songs, and songs of high noon—fresh and hardy and wholesome and unforgettable.

"A Midsummer Night's Dream"

to Be Offered by Granberry School

Saturday morning, April 29, the Granberry Piano School will give Shakespeare's "A Midsummer Night's Dream," with Mendelssohn's music, at Aeolian Hall, New York. Gertrude I. McQuestion, reader, will assist.

Francis Macmillen at Aeolian Hall, April 29

On the evening of April 29, Francis Macmillen is to appear in a violin recital at Aeolian Hall, New York.

HOLYOKE, MASS.—John J. Bishop, conductor of the Orpheus Club, is as active as ever in furthering the interests of the club and fostering a love for choral music among the inhabitants of Holyoke and neighboring towns. At his recent concert he directed a chorus of 165 voices. Each one of these singers has, of course, a circle of friends. It will be readily seen, therefore, that the musical influence of the Orpheus Club, which John J. Bishop so ably conducts, is very widespread.

SELMA, ALA.—A program of the Music Study Club in charge of Mrs. Palovitch included numbers by Brahms, Strauss, Kreisler and Raff. A Strauss symphony and the Raff "Polka de la Reine" were arranged for two pianos. Mrs. A. K. Cawthon's number was "Elizabeth's Prayer," from "Tannhäuser." Mrs. Cawthon has also sung at St. Paul's Episcopal Church. The Strauss "Serenade" and "Lovers' Pledge" were sung by Miss Creagh and Mrs. Greene.

GADSDEN, ALA.—One of the twenty members of the Auburn Glee Club, of this city, is leaving for Boston to study for grand opera. His name is Bidez, and he was captain of last year's football team. The recent appearance of the Auburn Glee Club at the Disque High School auditorium was the last time that Bidez is to sing with the club. His Boston career will be watched with keen interest by his many Gadsden friends.

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LEOPOLD AUER AND GIRL PIANIST IN SONATA RECITALS AT MOSCOW

Veteran Violinist and "Wunderkind" Arouse Enthusiasm by Beautiful Performances of Grieg and Beethoven Works—"Vocalise" by Rachmaninoff—"Salome" as a Symphonic Poem

Arbatte, Denezhny, 39.
Moscow, Russia, February 21, 1916.

LEOPOLD AUER PLAYS

What a delightful experience was the sight of a young girl about fifteen years of age, the pianist Irene Enei, at the keyboard with the great violin veteran Leopold Auer at her side! They were here in Moscow twice and charmed the audience by their beautiful rendering of piano and violin sonatas by Grieg and Beethoven.

A few years ago we had an opportunity of writing about the child Irene Enei—a "Wunderkind," a Russian princess. It must be stated that she fully realized the expectations she awoke at that time. Her steady onward progression in piano playing has led her to a high degree of musicianship. She displayed not only great technical skill, but showed at the same time a profound understanding of the demands that ensemble playing imposed on her with a partner who was no less a master than Auer himself.

Grieg's works were performed at the first soirée. The second soirée brought a Beethoven program and included the "Kreutzer" sonata. The young girl, Enei, with the radiant face of youth, and the venerable master Auer, performed it in a way seldom heard. The house was over-

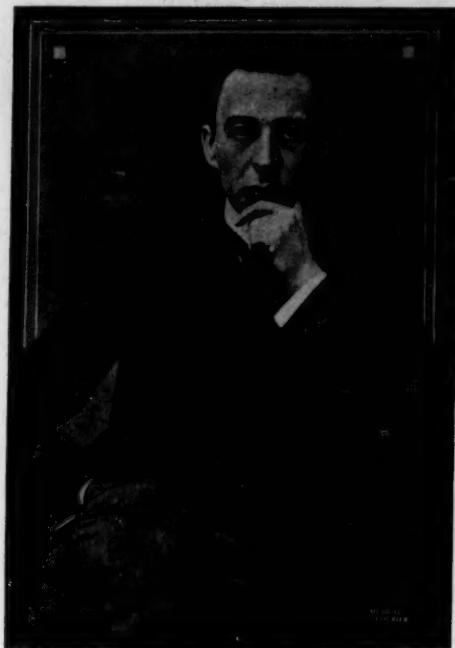
crowded and the enthusiastic applause lasted for a long time.

NOVELTIES IN REALM OF SYMPHONY MUSIC

S. Kussewitzki has at heart the musical and cultured interests of our country. He helps young composers to get on, performing their compositions. At his symphony concerts some novelties were brought out: "A Fairy Tale," by Tsherbatshev, and "Dreams," by Sergei Prokofiev.

The symphony picture, "A Fairy Tale," bears the following motto from the Russian poet, Fiutshew: "Life on earth is embraced by dreams!" It has several interesting musical episodes, but the young composer has not yet found his own note and his music is sometimes lacking depth and lively color. A real musical atmosphere has been created by Sergei Prokofiev in "Dreams," the other novelty performed at the same soirée. The young composer in spite of his modernism preserved a logical classic form in the construction of his composition. His music is the speech of emotions, lightness and elegance, fire and feeling are its characteristic features. His orchestral effects are appropriate and well sounding.

The orchestra of the above mentioned concert was conducted by Gregor Fittelberg, as Kussewitzki was soloist



SERGEI RACHMANINOFF,
Composer.

at this evening, which opened with Tanciew's first symphony, a monumental work of the late composer, one wherein his ability to work on classical lines is shown. In structure the symphony reveals a master hand and is transparent in spite of all complexity. A strong self criticism and conscientious reserve led the composer to a ripe musicianship. Fittelberg himself seemed to be inspired by the wealth and sublimity of harmony and led a performance of rare merit.

A "VOCALISE" BY RACHMANINOFF

Everything connected with Rachmaninoff awakens keen interest, as he is the ideal of our musicians and artists. In these days of stress, he has presented us with a song of a new form, in classical style with an elegiac note. There are no words to it and must be sung on a vocale. It is called a "Vocalise" and dedicated to Mme. Neshdanowa, a beautiful singer of the Imperial Opera. She performed it at Kussewitzki's sixth symphony concert. The novelty was accorded a very hearty reception by the audience. She sang the "Vocalise" with a beautiful clearness, performed an aria from Rachmaninoff's "Francesca" and many songs also by Rachmaninoff, with the composer himself at the piano. Kussewitzki transcribed the "Vocalise" for his contrabass and performed it at his fourth symphony concert, so that we heard it before it had been sung by Mme. Neshdanowa. The performances of both artists were admirable alike in their breadth and subtlety. The beauty of Kussewitzki's phrasing was especially noteworthy in the slower movements, and the whole reading was one of rare merit. One would scarcely believe that the big instrument could realize such soft and delicate sounds!

"SALOME" A NOVELTY

At Kussewitzki's sixth symphony concert a novelty was brought out, a symphonic poem for grand orchestra, "Salome," by Alexandre Krein. Krein belongs to the modern school and seems to be under the sway of Scriabin's music and of that of the hypermodern French composers. The flight of imagination carried him away and the logical architectonic form was not entirely developed. He calls his "Salome" a "poem of passion," and tries to illustrate the sufferings of the heroine, rejected by the prophet Johanaan.

The music of "Salome" has a certain fascination because of the brilliant coloring and the rhythmic contrasts in the different themes. Alex. Krein was born in 1883 and educated at the Moscow Conservatoire. He is a good cellist, but a much greater composer. His pieces in miniature from quartets and songs, were much enjoyed by our musical circles. He is a daring striver and inserted a contralto voice into the orchestra, using it like an instrument. It produced some effect. We may expect great things from the young composer.

WASSILI SAFONOFF IN MOSCOW

In former years the orchestra of the Imperial Opera played at the regular symphony concerts given by the Imperial Russian Musical Society. In the present time of war the large halls of the Moscow Conservatoire are turned into hospitals for the wounded soldiers. On account of this symphony concerts could not be given there and the musicians of the orchestra suffered a great material loss. As a help to them, three symphony concerts were organized at the Imperial Opera House, two of which were conducted

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by Wassili Safonoff and the third one, a little later, is to be conducted by Glazounow. Among the musicians who have done so much to raise the standard of music in Russia, Safonoff holds an exalted place. He was formerly director of the Moscow Conservatoire, a post which he held with distinction until 1905, when he resigned in order to display his gifts as conductor in fuller measure. In Safonoff we have a master of the first rank—a master by his achievements and by his influence, a man of pronounced musical breadth and gigantic greatness of conception. Tschaikowsky was on his program and the "Pathétique" was not excluded. It is his directing of this composition which has made Safonoff's name known far and wide not only in Russia, but also abroad. The programs of both concerts were ideal. Safonoff won a most enthusiastic reception.

Mme. Neshadowa, the wonderful soprano, was a soloist of the first concert. A genuine kindness of heart and highly intelligent singing are the factors of her great popularity. Yasha Heyfetz, pupil of Auer, a violin virtuoso at fifteen years of age, was soloist at the second concert. His performance of Tschaikowsky's violin concerto was perfect and finished in all its details.

Safonoff also conducted Tschaikowsky's opera "Piqué Dame" at the Imperial Opera House. This was a model performance. He closed his sojourn in Moscow by a splendid playing of Beethoven's piano and violin sonatas, having for his partner Michael Press, who fully displayed his capabilities as a violin virtuoso in firm and perfect performances of Beethoven.

A BUSY CONCERT BUREAU

The concert bureau of Krashenninikow in Moscow has a great deal of work to do, as our concerts follow uninterruptedly one after the other. Every night there are several. Krashenninikow is the successor of Fenyak, the well known concert manager, who died last year. He had worked with him during many years. Now he has become an experienced and ever occupied man. He is young and brought a fresh impulse into the work of his bureau.

Mme. M. Olein d'Altheim is the leading spirit of the "Maison du Lied," established in Moscow with the aim of raising the art of Lieder singing. She gave her regular recitals of songs in the usual way, as in former years. Of the performances there is little to add to what has already been said in these letters. It is sufficient to report that her work was admirable alike in breadth and earnestness of conception. Mme. d'Altheim's musicianship is always faith-

interesting. Among our singers, Mlle. Koshitz deserves special mention. She finished her studies about three years ago at the Moscow Conservatoire and is at the present time one of the leading sopranos at Zimin's Private Opera. She has a fresh, brilliant, well modulated voice, an elegant stage presence and mobile acting. At the above mentioned soirée her program was made up of works by Russian composers. She revealed individuality in her conception of the songs. How beautiful, poetic and refined was her rendering of songs by Tschaikowsky and Rachmaninoff, especially those with a dramatic note in them. Mlle. Koshitz also sang Lieder of her own composition which were characterized by originality, of melodic invention and real musical artistic feeling. They made a splendid impression.

PIANO RECITALS

Alexandre Goldenweiser, professor at the Moscow Conservatoire, opened his piano recital with Chopin numbers, brilliantly performing his four ballades and the sonata in B minor. The second half of a recent piano recital by Prof. Alexandre Goldenweiser, of the Moscow Conservatoire, was devoted to Scriabin, with whom he was in close friendship. He played Scriabin's fourth sonata, which belongs to an early period, and ended with the tenth, the last one composed.

The steady onward progress of Scriabin's art is very remarkable. The more he advanced the more complicated was the harmonization he used. He was a daring striver! In his last works he introduced a new system of harmony constructed on the interval of the fourth. In his last sonata there is a decided spiritualistic basis. The impression made by it is overbelieving. It is a synthesis of harmonic contemplation and meditation. It was not an easy task to perform such a work and it must be stated that Alexandre Goldenweiser fulfilled his aim with the greatest skill in handling the themes, as well as in his general con-

ception of the work, a marvel of imagination and harmonic joining.

Slivinski, a well known pianist of the Liszt school, at present professor in the Conservatoire of Saratow, gave several piano recitals in Moscow, performing only Chopin's music. It was exceedingly interesting to listen to these performed by a Pole at the present time, when the whole nation is pervaded by one hope—that of gaining a long desired free-



IRENE ENERI.

Fifteen year old Russian pianist who appeared with Leopold Auer.

dom. Slivinski is a true interpreter of Chopin. It was a great delight to listen to his rendering of this beautiful music.

ELLEN VON TIDEBÖHL.

Friars Club to Celebrate

The Friars Club, the unique New York organization of theatrical men, noted for its entertainments and its dinners to stage and literary celebrities, is to commemorate the completion of its handsome new club house, "The Monastery," Forty-eighth street, near Sixth avenue, by a big Friars' Frolic, with a whirlwind tour embracing a circle of fifteen leading cities. The opening performance will be given at the New Amsterdam Theatre, New York City, Sunday evening, May 28, and the itinerary of the tour that will follow includes Atlantic City, Philadelphia (night), Baltimore, Pittsburgh, Cleveland, Columbus, Cincinnati, Chicago, St. Louis, Detroit, Buffalo, Rochester, Boston and Providence.

Benefit Concert at Waldorf-Astoria

Clarence De Vaux-Royer arranged a concert for the benefit of the poor of New York City, which was held at Hotel Waldorf-Astoria (Myrtle Room), New York, on Wednesday evening, March 29. A particularly large and fashionable audience attended. The participating artists were: Clarence De Vaux-Royer, violinist; Marie Narelle-Currie, soprano; Cora Barker-Janney, contralto; Earl Tuckerman, baritone, and Kathleen Narelle, pianist and accompanist.

The following interesting program was given: Suite, D minor, variations—rondo à la Russe (Schutt), Clarence De Vaux-Royer and Kathleen Narelle; aria from "Nadeshda," "My Heart is Weary" (Goring-Thomas), Cora Barker-Janney; "Robin Goodfellow" (Morgan), Earle Tuckerman; valse, E major (Moszkowski), Kathleen Narelle; recitative and aria, "Jeanne d'Arc," "Adieu, Forêt" (Tschaikowsky), Marie Narelle-Currie; Walther's "Preislied," "Meistersinger" (Wagner), Clarence De Vaux-Royer; "La Solitaire" (Saint-Saëns), "Romance" (Debussy), "Ariette" (Vidal), Cora Barker-Janney; "Deep in My Heart a Lute Lay Hid" (Aylward), "A Lover's Litany" (Kramer), "A Belated Violet" (Johns), Earle Tuckerman; "Rhapsodie," No. 6 (Liszt), Kathleen Narelle; major and minor (Bond), "O Native Music," "An Old Dublin Street Ballad," old Irish airs—arranged by Dr. McCarthy—dedicated to Mme. Narelle; "Still wie die Nacht" (Bohn), Marie Narelle-Currie; "Legende," "Mazurka" (Wieniawski), Clarence De Vaux-Royer.

Among the patrons and patronesses may be mentioned Mrs. Henry Villard, Baron and Baroness Von Stamler, Mr.

and Mrs. Alfred Wagstaff, Jr., Ella Wheeler Wilcox, Florence Guernsey, Mr. and Mrs. Edwin Markham, Dr. and Mrs. J. Gardner Smith, Villa F. Page, Grace E. Gunn, Dr. and Mrs. Fairfield Mortimore, Spencer P. Mead, Dr. and Mrs. Charles H. Miller, Mabel B. Smith, Dr. Z. H. Curry, Dr. G. Lenox Curtis, Mr. and Mrs. P. Harvey Middleton, Mr. and Mrs. Wm. S. Beekman, Mrs. Samuel Untermeyer, Mrs. Hall Brown, A. G. Heaton, Mr. and Mrs. Charles D. Pearce, Julia A. Balback, Mrs. E. M. Montague, John Emery McLean, W. S. Slayden, Mrs. R. W. Lyle, Mrs. John H. Dorn, Mr. and Mrs. Frank A. Gardner, Mrs. Wm. Cumming-Story, Mrs. Simon Baruch, Mrs. Charles Milton Ford, Annie D. Rawson, Mrs. Anton J. Dittmar, Mr. and Mrs. Frank De Haven, Dr. M. B. Huson, W. T. H. Howe.

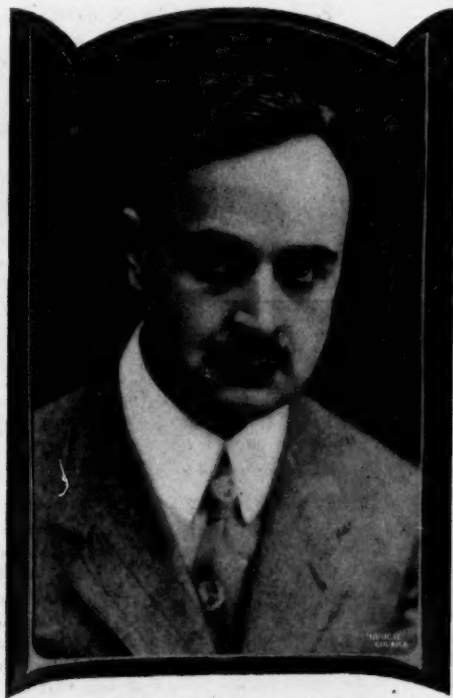
John McCormack to Give Eighth New York Recital

John McCormack will give his eighth New York recital on Sunday evening, April 9, at Carnegie Hall. The program will include: "Il mio Tesoro," from Mozart's "Don Giovanni," "When Night Descends," Rachmaninoff, and the following selections by request: "The Snowy Breasted Pearl," "The Bitterness of Love," and Bizet's "Agnus Dei," the latter with piano, violin and organ accompaniment.

ALLENTOWN, PA.—The String Quartet of Allentown was enthusiastically received at its second concert. The members of the quartet are Lloyd A. Moll and Lionel Farney, violins; Adolph Kurtz, viola, and Clarence Peters, cello. In the Schumann quintet, which closed the concert, Elloda Kemmerer played the piano part.

FORT WORTH, TEX.—The Euterpean Club of this city recently produced a new song cycle written by Mrs. F. L. Jaccard and composed by W. J. Marsh. The cycle is called "Wreath of Flowers" and it contains poems with the following titles: "Preamble," "Forget-Me-Nots," "Waterlilies," "Sea Mosses," "Daisies," "Ferns," "Roses" and "L'envoi." Mr. Marsh has written solos, duets and trios, the music for each song being in the form of a couplet.

SCHENECTADY, N. Y.—The Rice Quartet is in its second season. The members are Edward A. Rice, first violin; Alfred W. Weinberg, second violin; John C. Borden, viola, and Edward J. Sands, cello. At a recent appearance the assisting soloist was Berta Oeser, lyric soprano.



SERGEI KUSSEWITZKI,

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fully mirrored in her rendering of songs. Perhaps our singers have been influenced by her perfect art, something not unexpected by those who have watched the constant development and ever growing personal influence of her art. The song evenings organized this season were exceedingly



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THE VOICE PROBLEM FROM A PHYSICIAN'S VIEWPOINT

By Irving Wilson Voorhees, M. S., M. D., Adjunct Professor in Fordham University,
New York City

The Singer's Environment

No matter what the art may be, everyone who seeks to tread its sacred pathway must secure for himself the best possible external conditions, must, in other words, provide an atmosphere in which this art can live and grow. It is not enough to have developed a satisfactory technic and a large public following. If the artist stops here the art itself will stagnate and instead of a progression there will come a retrogression. So closely are life and art bound together that to command and maintain public favor requires great mental as well as physical strength, charm of manner—in short, personality.

Singing is an esthetic calling dependent in a great degree upon mental attitude. Worry and fatigue show at once and create a depressing effect upon an audience. A cruel, selfish, undisciplined nature cannot be expected in combination with beauty of tone and modulation of effect. The mind should be fed on the best there is in science, art and literature. Only beautiful thoughts can be metamorphosed into beautiful expression; ugly, vindictive, ungenerous thoughts are sure to betray their possessor. In other words, vocal technic and a beautiful face and figure are not enough in themselves to carry an audience by storm. One has a duty to perform to the composer, to the public who comes to listen, to the authorities behind the scenes and to one's self. It is a serious matter, this vocalization, and deserves every thoughtful consideration.

Both the ear and the memory must be trained to analyze, to appreciate and to understand music as a science and as an art. Therefore no opportunity should be neglected to hear great artists, not only to hear them, but to study out the secrets of their greatness, to reflect upon and to imitate all that is good in them. Then, when a high standard of excellence is set before the imagination, it is a very illuminating experience to hear some of the worst singers one can find. This end will be quite-satisfactorily attained by attendance at a few recitals by amateurs where every fault and evidence of bad method can be strikingly studied. This should not be done in a spirit of carping criticism, but should be approached from the standpoint of analysis, just as a scientist takes up the work of another scientist and proves or disproves it regardless of the merely personal element.

Happily in these days good music can be effectively studied from the talking machine. Nearly all of the great artists have given us a record of their achievements, which will stand either to their credit or discredit until the end of time. The object of this study is not to supplant the teacher, that is impossible, but for purposes of comparison, and to train the ear and sense of musical judgment.

One should also take up in synoptic form a history of music from the earliest times. It is profitable to know how the art sprang up out of barbarism and ignorance, and how it has developed into a great universal vital force among the nations.

The lives of the composers are also full of interest from a musical, biographical, and, not infrequently, from a literary viewpoint. Knowledge of the personal and often exceedingly human side of the world's great writers of music gives added charm to their compositions, aids the memory, and helps to an understanding of much that heretofore may have seemed quixotic and unintelligible.

Travel, while not absolutely indispensable is a great stimulant and an increasing delight, especially when viewed in retrospect. By its influence, the powers of observation are widened and deepened, so that one comes ultimately to a wholesome perspective of national and individual likenesses and differences. It gives a feeling of assurance and a breadth of sympathetic understanding which are of great value.

The question of foreign study is, of course, an open one. In the past few months much has been said and written both for and against it. There is no doubt that we have here in America just as good voices, and just as good teachers as exist in any European country. Nevertheless, there is a certain spirit of enthusiasm, an atmosphere of achievement which is not always found here save in the great musical centers, such as Boston, Cincinnati, Chicago and New York. There is, too, a rare opportunity abroad for the study of languages which are desirable from every angle of view. French, German and Italian are the three that one should know sufficiently well to make them intelligent

instruments of artistic communication. With the acquisition of them goes also a degree of accomplishment outside of the sphere of one's immediate work.

In Europe the demand for musical talent of every sort seems to be greater than the supply. Just how this matter will stand at the close of the great war is problematical, but in the past, American singers of talent and training have had little difficulty in getting "on the boards" when the time was ripe for it. Every European town of any size has numerous theatres, and not uncommonly an opera house as well, where stage experience can be acquired and a small honorarium besides. With this experience back of one there is usually an opening somewhere in America, for the artist who returns to his native land.

Just here it may be in order to say a word about the social demands made upon a singer's time and energy. To possess a pleasing, well-trained voice is often an open sesame to soirees, card parties, dinners, musicales and other like functions. In general, one should not accept such invitations except in cases of a fast and firm friendship. First, the effort and time consumed are precious. Unless one is willing to sacrifice everything else for experience, there is no point in performing without remuneration. Nothing is accomplished for the singer save to satisfy the curiosity or whim of a crowd that wishes free entertainment. Finally, the singer who is often obliged to comply with urgent requests, does not appear at her best advantage, and, unkind as it is, she may be the target for hostile, unjust criticism. Late hours, overeating and overdrinking which are nearly always a part of such "affairs" work no good to the singer and may lead her away from an industrious and serious pursuit of her art.

Eleanore Cochran to Sing with New York Philharmonic Society on Spring Tour

One of the unusual successes of the present concert season has been that of Eleanore Cochran, the American soprano, who returned to this country after having gained many European laurels. Although she is only a girl of twenty-three, Miss Cochran has been singing in opera for almost two years and has also acquired a concert repertoire of wide scope and great variety. Upon her return to her native country, she availed herself of every opportunity to be heard, and as a result she is now in such demand that she is compelled to refuse engagements. Miss Cochran sang for Josef Stransky, conductor of the New York Philharmonic Society, who was so delighted with her performance that he immediately engaged her to appear as soloist with this organization on its spring tour.

In addition to a beautiful voice, Miss Cochran possesses beauty and charm of personality, as well as a capacity for hard and earnest work which makes for true and lasting success.

Marcia van Dresser's Plans

Marcia van Dresser, who attained splendid success this season as a member of the Chicago Opera Association, has been re-engaged to appear with that company next season. Her delineation of Wagnerian roles created a deep impression. Her singing of German songs has led to a number of recital engagements which she will fill before the beginning of the opera season. Her tour will start early in October and include New York, Boston, Philadelphia, Chicago, St. Louis, Cincinnati, etc.

Miss van Dresser will spend the summer in Maine. She is engaged for a number of private concerts at Bar Harbor and various cities along the New Jersey coast.

HUTCHINSON, KAN.—The guests of the Hutchinson Music Club are soon to be entertained with the performance of "The Legend of Miana" by the club members. A paper on Liszt was recently heard with much pleasure by the members of the club. After Miss Colladay's paper was read, Miss Myrland de Voss gave a short account of Wagner's most popular works. An enjoyable program of music selected from the compositions of Liszt and Wagner followed.

NASHVILLE ENJOYS OPERATIC SEASON

Nashville, Tenn., March 30, 1916.

Nashville has had an unusually long operatic season this year. Several companies, including the Boston Grand Opera Company, have visited this city, and the San Carlo Company has just completed an engagement. The San Carlo Company is composed of unusually gifted men and women of splendid singing and acting ability, and their performances were on the whole excellent, but the unusual amount of music with which Nashville had been favored previously had its effect and cut down the attendance at the San Carlo performances.

The San Carlo Company was brought here by the Nashville Woman's Equal Suffrage League for a seven performance engagement. Two of the nights during the company's stay were known as "Suffrage Nights," and at that time suffrage promoters of the city filled boxes at the Vendôme—the local theatre. At those times everything was gay with suffrage colors—yellow and white—and the spring flowers, jonquils, were sold to aid the woman's cause. At another time the "Parent-Teachers' Association" took charge of affairs, their followers being present in force.

Of the seven performances given by the San Carlo Company "Faust" and "Rigoletto" were considered by many to be the best. The operas given were "Aida," "Lucia" "Trovatore," "Faust," "Carmen," "Rigoletto," "Pagliacci" and "Cavalleria Rusticana." The "Tales of Hoffmann" was scheduled to be given, but at the eleventh hour had to be called off on account of the illness of the tenor, Agostini. In its place was substituted "Trovatore," which, as usual, found favor.

The cast of the San Carlo Company this year was considered by local critics to be a great improvement over that of last. The performances were for the most part highly commended in the city press, and several of the singers were favored with high compliments. Of those receiving individual mention Edvige Vaccari was probably the one receiving most attention. Nearly half a column in the local morning daily was devoted to her interpretation of the part of Lucia, after the presentation of the opera of that name. Not only her singing, but her acting was greatly admired. Her "Mad Scene," especially, was praised. Mary Kaestner also found favor with the local public. She had several opportunities to star in the operas offered and used them to advantage.

Others who were favored with commendation as a result of their pleasing and excellent showing were Alice Eversman, Carolina Zawner, Anna Haase, L. Dellemolle, Annette Chabot, Stella DeMette, Giuseppe Agostini, Milla Picco, Manuel Salazar, Alfredo Graziana, Pietro DeBiasi, Angelo Antola, Allesandro Modesti, Natale Cervi and Rossini. On account of the illness of some of these at times their fellow singers had to do double duty. Particularly was this noticeable in the tenor, Salazar. Although he was not in good voice, constant opportunities to sing effectively were given him, and he measured up to expectations in all his parts. His voice improved. As an actor he was particularly good, displaying emotions splendidly.

The excellent directing of Giuseppe Angelina was one of the features of every performance. He directed all eight operas without a score and at the end of the intermezzo in "Cavalleria Rusticana" was given an ovation. He was frequently applauded, as were the singers. The audiences, although not large, were always thoroughly appreciative. Some time during the evening of each performance diversissements were offered by Mme. Orville Pretorius and her corps de ballet. This was an excellent addition to the opera and was always enjoyed. J. VERNOL CLARKE.

F. Reed Cappouilliez Vigorously Applauded

F. Reed Cappouilliez, solo baritone of Central Baptist Church, New York, sang March 16 at the Parents' Association of Public School No. 10, from which he graduated some time ago. In the audience was Judge Crane, who, with others, vigorously applauded his singing of songs by Barker, Woodman, Quilter and Stephenson, Theo. W. Springmeyer playing capable accompaniments.

March 26, he was vocalist at the organ recital given by W. A. Goldsworthy, at Washington Irving High School, when he sang the following: "Don Juan's Serenade" (Tschalkowsky), "Now Sleeps the Crimson Petal" (Quilter), "Invictus" (Huhn).

The audience applauded Mr. Cappouilliez with enthusiasm, for he has a smooth, expressive voice, clear enunciation, and pleasant personality.

New Music for "America"

Johann Racer, formerly professor of voice culture at The National Conservatory of Music of America, has just completed a simple yet delightful melody to be sung to the words of "America."

Mr. Racer asserts that the present tune, to which the words of the Rev. Samuel F. Smith were adapted, is an

old Danish National Hymn as well as being used for the English, "God Save the King," and for the Prussian, "Heil dir im Siegerkranz." He claims further that it is "shouted in Flanders on a derisive cynical strophe about an 'Old Nag That Ran Away.'"

Mr. Racer felt that it was his duty to write the new individual tune because "America" should display its individuality, independence and originality even in song.

He was a well known singer a few years ago, but recently gave up his professional career to devote all his time to teaching and composing.

A Critic of Critics

Blair, Neb., March 7, 1916.

To The Musical Courier:

Having just finished the latest number of the MUSICAL COURIER (March 2), the spirit moves me to append a few casual observations concerning same, as it impressed me.

In the first place, I extend felicitations to the "Willing Pilgrim" in his (you see I take the sex for granted) masterly review of the Minneapolis Symphony Orchestra.

His work is broad, sweeping and in splendid sympathy, and, withal, "humanly" interesting to even the lay and casual reader, such as myself—which, after all, is essentially and per se—Art. For, in an ultimate analysis, we observe no royal road to Art, in any of its multivariied phases and its applicability is decidedly universal.

I also wish to express appreciation of another contribution to the number, and that is the eminently skillful series of articles on the "Teaching of Singing," as portrayed by Thomas J. Kelly.

These essays (and essays they are) are as painstaking, thorough and conservative as are the observations and criticisms of the "Willing Pilgrim" broad and glittering.

They are fundamentally authoritative and deeply intelligent, and bespeak hard work and careful, consistent and cautiously positive (forgive the seeming paradox) thinking, and deserve the appreciation accorded to genius, the genius of hard work, intelligent work.

In short, Kelly is too big for Omaha, but, as the son of a prophet, I feel confident he will find his niche—and fill it, too!

But—to more puerile pleasures.

Right here I wish to voice my only adverse criticism of your journal—purely physical—its abominable binding, which makes it so unhandy to hold in reading. It is almost impossible to read the last columns of the left hand pages unless the work be held all spread out, like a bulky encyclopedia—purely medieval, my dear sir—purely medieval.

Encyclopedias are ideal for filling bookcases, but very unhandy for reading purposes.

But this is a subject in itself, and while it may sound trivial—in the name of your "good will" asset—I feel that I must rise up in defense of your many long suffering and mostly silent readers, for it is truly exasperating to have one's attention taken off the subject matter, in order to adjust a poorly bound journal so that one may read.

The day of such and uncut pages are past, thank Zeus, so—Thecel.

Enough of that, but, I say, old chap, I am hugely gratified by the highly edifying information—(gasp, gasp)—a la Bispham—that Beerbohm Tree is now—Sir Herbert! Fancy that!

And, by the way, I see in your "Want" column that many and only Baptist teachers (musically inclined) are wanted in Louisiana.

Ye gods! another terrific blow at sacred art, and right at its fountain head, too.

I had to rub my eyes and read it again—yes—true—indeed true. Goodness, but hasn't civilization advanced just dreadfully fast since the Roman Senate sat?

"Heavings," now what will all the leading teaching lights do—must they all join the "navy" before being allowed to spray the sacred waters of art upon the budding sprouts that wish to shoot? Is it thus, our Palladium of free art, is about to be shattered?

Why, man alive, the first thing you know this insidious growth will creep unware throughout the warp and woof of art, permeate its very being, as it were, and leave all others. Methodists, Congregationalists, Presbyterians, Catholics, Jews, Buddhists, Shintoists, Confucianists, Mohammedans, Osirians, Isisians, seventh sons of seventh sons, etc., etc., ad infinitum, all stranded, high and dry, into the outer pale of the lesser things as they be.

However, I speak with no authority, but merely as an interested bystander, of things musical, so, believe me, ever,

Yours joyfully,
L. LANCE BURSTEIN, M. D.

BRIDGEPORT, CONN.—The Wednesday Afternoon Musical Club presented in concert Edith Chapman Gould, soprano; Marie Morissey, contralto; John Barnes Wells, tenor; with the composer Bruno Huhn as accompanist. "Israfel" and "If," by Mr. Huhn, were given, and Mr. Wells also sang "The Owl," his own composition.

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HOW MUSICAL COURIER VISITORS

[Birmingham News, March 16, 1916.]

LIEBLING IS MUCH DELIGHTED WITH THE MAGIC CITY.

EDITOR OF MUSICAL COURIER UNRESERVEDLY FAVORS HOLDING OF BIG CONVENTION HERE.

"After being in Birmingham only a few hours I can emphatically say I am delighted that the 1917 biennial of the National Federation of Music Clubs is to be held in this city. I believe that such a convention held here at this time will be productive of wonderful musical development, not only in Birmingham, but throughout the entire South."

Leonard Liebbling, editor in chief of the *MUSICAL COURIER*, with Rene Devries, general representative of the publication, is spending a few days in Birmingham, stated to a Birmingham News reporter Thursday that he is unreservedly in favor of holding the 1917 biennial here.

"Now is the psychological time for such a meeting in this place," said Mr. Liebbling. "This is my first visit to Birmingham, and I am frank to confess that I did not realize what a wonderful city, from a commercial viewpoint, Birmingham is. However, I do believe that the city has reached the point in its development where it becomes necessary to develop the musical and esthetic side, which, in turn, naturally tends to develop the commercial side."

Mr. Liebbling states that the biennial convention of music clubs, which is to be held here in 1917, will plant the seeds of a musical development which could be brought about in no other way.

"I suppose I am in better position to know just what this convention will do for Birmingham than any man in the country," he said. "I am the only man who attended the biennial convention in Los Angeles last year who has paid a return visit to that city. I found that the musical atmosphere which was created in that city by the convention has not only lived, but has thrived, and I am sure that such will be the case with Birmingham, following the convention here in 1917."

Mr. Liebbling, who is making a tour of Southern cities, inspecting musical conditions, declares that wonderful progress along musical lines is noted in practically every city visited. He has just come to Birmingham from a visit to Texas and Mobile, and from here will go to Memphis.

"Of course the war has done much to bring out latent musical qualities in this country," he said. "This has been the natural trend, and the prosperous times, which are now flooding the country, should make of America a wonderful musical country."

Referring again to the subject of Birmingham, Mr. Liebbling declared that the biennial to be held here, and the previous and subsequent advertising incident upon the convention, will do more to put Birmingham in her rightful place in cities where she is not known, than any other thing which could possibly be accomplished.

WILL BE GOOD ADVERTISING

"We have long heard of Birmingham, as a manufacturing town and mining town. Now she will be advertised as a musical center. And such advertising will bring here as residents persons who would never come solely because of the commercial interests here. The time has come in America when people who have money and are making money want to live where they can enjoy it and where their families can be given the best musical, artistic and educational advantages."

Mr. Liebbling will speak at Cable Hall Friday morning at 11 o'clock on "Beethoven and Other Plagiarists." He states that his lecture will be absolutely minus of dates, something admitted to be unusual in a musical lecture.

Friday at 1 o'clock he will be entertained at luncheon at the Tutwiler Hotel, the affair to be given under the auspices of civic bodies.

[Birmingham Age-Herald, March 17, 1916.]

"I NEVER LOSE AN OPPORTUNITY TO PAY TRIBUTE TO THE INFLUENCE OF WOMEN AND WOMEN'S CLUBS IN MUSICAL AFFAIRS," SAYS LEONARD LIEBLING.

By DOLLY DALRYMPLE.

Looking back over an extraordinary and successful career such as can be attributed to Leonard Liebbling, the editor in chief of the *MUSICAL COURIER*, the oldest and most notable musical publication of the day, it is interesting to attempt to fix the time when a name becomes a talisman and passes current for power.

This is peculiarly true in the case of Mr. Liebbling, for, like many other distinguished men before him, he slipped gracefully into greatness without a fanfare of trumpets, but rather with a conservative, conventional sort of move,

which characterizes his unusual personality and makes him distinctly a man worth while.

If we are to search for what is now a matter of history for a turning point in his career, perhaps we would find it some fifteen years ago, when he became affiliated with the publication which now bears his name at the head of its columns.

Mr. Liebbling is the typical New Yorker; young—he declares he's as sensitive about his age as a woman—he doesn't want to be old and gray and grizzled because all the big things that are being done nowadays are being done by young people; it is the age of youth; he is tremendously enthusiastic, beautifully educated, and with an originality of vision that is decidedly refreshing.

You will remember his keen, bright eyes, which can be unsheathed like a rapier, and his thin, sensitive lips, which suggest the expression now and then of a relentless negative; you easily deduce from a few minutes' conversation with him that if he chose, not a quill whittler extant could excel him, once his ready wit and versatile pen took them to task.

In other words, Mr. Liebbling possesses the qualifications of the finished editor, the musical critic and the man who has done things.

When I suggested that I had expected to see an older man—much older—and that I had "bearded the lion in his den" with a terrible feeling of misgiving and almost timidity, this occasion being the very first "interview" I had ever dared with an editor—Mr. Liebbling quickly set me at ease by saying jestingly:

"I could even have borrowed a beard, and made myself the veteran editor you had pictured me in your mind, only—well—it is rather nice to surprise one occasionally. I am proud always to say that I am the youngest musical editor in America. It is rather odd how many people expect to find me just as you have pictured me."

"The only time I ever talk with an editor is with my own, and it's awfully scarylike, because it is usually a summons for something that hasn't been done right, and—"

"Exactly the reason I became an editor," Mr. Liebbling answered quickly. "Took the bit between my teeth and decided that I'd do some of the lecturing instead of being lectured."

"Your trip—tell me something of the conditions you've found musically," I suggested, changing the subject perhaps abruptly, but that was what I had gone to find out, and this was the most direct route.

"This is the fifth trip I've made across the continent," Mr. Liebbling said, "but the first time I have visited Birmingham."

"Music has flourished here during the past season," I suggested, "and it is very fitting that you should come and know for yourself just what has happened. We've had grand opera—not too well attended—tremendous audiences at the Minneapolis Orchestra performances (hundreds turned away at the children's matinee) and Kreisler played to a capacity house."

"That's the most encouraging thing that I've heard or could possibly hear about Birmingham musically," Mr. Liebbling said. "That shows without a doubt that Birmingham loves what the technical musician calls absolute music. By that I mean music that is music; opera, I do not decry—never. It is very beautiful and some of the greatest things that have ever been written are in opera form. 'Aida,' for instance, from the French, 'Pelleas and Melisande'; from the German, Wagner's masterpieces, but opera I have always regarded as a luxury—society, beautiful women in the boxes, flowers—all that sort of thing; but it is what I'd call the postscript, as it were, to absolute music."

"Then you think that orchestra, recital, song, Lied and musical attractions of that sort do more toward promoting a love of music than anything else?" I asked.

"Undoubtedly," Mr. Liebbling said enthusiastically.

"In regard to women and music and women's clubs?" I inquired.

"I never lose an opportunity to pay tribute to women and the marvelous work they have done in musical affairs," was the answer. "The women's clubs of this country have within the past twelve years done more toward bringing artists before the public, toward introducing recital programs, and, what is better, going out and doing what had to be done, selling tickets for these affairs and getting the people to go and hear the artists than anything or anybody else. It is all very well to talk about musical uplift and all that sort of thing, but the greatest artists in the world can't make any sort of progress without the practical side of the question being attended to and this the women have done."

"I was never more impressed in my life than at the biennial of music clubs in Los Angeles last year," Mr. Lieb-

ling continued, "when the women who were present were called upon to make short speeches and give their views on musical conditions. Every one of them to a woman was prepared and ready and said something worth listening to; the men to a man were shy and slow of speech—each one was trying to boost his own game, with never a boost for his neighbor; I was happy to see such remarkable poise and ability among the women interested in music."

In speaking of the foreign artists who come to us in comparison to the small number we have of our own, Mr. Liebbling said some interesting things:

"Commercialism plays a large part in that sort of thing," he said. "Our men and women are not content to go through the drudgery of study and application that every artist knows must be endured. A girl picks up a paper and reads about Geraldine Farrar getting \$3,000 a night; about her jewels and the attention she has showered upon her; she immediately thinks she can duplicate the success, without any preparation especially; she goes to Europe, studies a year, comes back a finished artist—as she thinks—ready to draw thousands of dollars a year. This to me is a pitiful state; it is pathetic to see parents who imagine that their children are geniuses, when as a matter of fact they are merely talented."

"Would standardization in music help that any?" I asked, "not only in the matter of teaching, but with artists?"

"If it were national," Mr. Liebbling said, "but only under those conditions. A teacher who meets the standards say in Birmingham and who goes to well—say, Texas—to teach, wouldn't come up to the standard there, because it is different. Standardization is a great idea if it is done correctly; otherwise it is of no practical use."

"As for artists, composers and the rest," Mr. Liebbling said in conclusion—and he knows, for he has every opportunity of discerning; as a librettist in conjunction with John Philip Sousa in "The American Girl"; as the successful author of "Vera Violetta," "The Girl and the Kaiser" and the American version of "The Balkan Princess," he has had wide experience—"we have just as good material in America as anywhere else. Genius admits of many different definitions; to me there is no such thing now as a flower that is born to blush unseen; no Milton remains in oblivion. Those who, Minervalike, jump from the head of Jupiter, equipped, or, rather, unequipped, are the failures. Music knows no nationality; it matters not who writes a concerto, an opera, a sonata, whether Scandinavian, German, Frenchman or American, it is merit that counts. Music is universal, and we must be neutral on that subject as we are regarding the war."

[The Birmingham Ledger, March 17, 1916.]

HIGHEST MUSIC IS MUSIC ABSOLUTE, SAYS LIEBLING

By THOMAS B. SHERMAN

The highest music is music absolute, says Leonard Liebbling, editor of the *Musical Courier*. And incidentally Mr. Liebbling always explains as he goes along. He doesn't club his helpless hearer with an involved phrase and then sink himself so completely in a swamp of Italian expression marks and Browningsque obscurities, that naught but his ears are showing.

And when Mr. Liebbling delivered himself of the above opinion in his Tutwiler apartments he was careful not to allow the expression to ring like the usual academic bromidiom. He didn't mean that all instrumental music—music that was delivered free from words or the association with another medium of expression, was music absolute. Music absolute was music that had the power of itself to inspire moods—to make a solely musical appeal irrespective of whether it attempted to describe the soul of a man pursued by his fate or told no story at all—as did many symphonies of Schubert, Beethoven, Tschai-kowsky and others.

Being a man who confessedly lends a friendly air to all sorts of music "from Tristan and Isolde to Irving's Berlin," one is quite ready to trust his views of the modernists and the ultra modernists.

Mr. Liebbling quoted an Alexander Pope couplet to illustrate his attitude toward modernism. It was to the effect that one should not be the last to leave off with the old nor the first to take on the new. In the main, though, Mr. Liebbling was quite willing to leave the verdict to that scrupulously judicial arbiter—Father Time.

Insofar as they dealt in tricks and superficialities, in processes that were plainly of mechanical production, these modern works would go by the boards. In so far as they were the result of genuine inspiration and attained an eloquence of utterance—whether written according to the conventions of harmony or not they would abide with man

ARE RECEIVED IN THE SOUTH

throughout all time—or so long as man was constituted with his present nature.

Richard Strauss, said Mr. Liebling, deals with tone in a large way. He has deepened the possibilities of the orchestra—but some of Strauss is already in the process of being forgotten—the Electra and Salome music, his "Thus Spake Zarathustra"—and some others.

"Which is not remarkable," he declared, "Homer nodded—and there are pages and pages where even Beethoven must have been sound asleep."

LIEBLING SPENDS BUSY DAY MAKING THREE SPEECHES IN CITY

MAKES A TALK TO MUSIC STUDY CLUB

Leonard Liebling, editor of the *MUSICAL COURIER*, spent an extremely busy morning in Birmingham Friday, making three speeches in succession before he was allowed to gain anything that bore a remote resemblance to rest.

Mr. Liebling's first address was delivered at the Birmingham high school, from which place he proceeded to Cable Hall and addressed the Music Study Club, then later took up the civic aspects of music in a luncheon at the Tutwiler Hotel.

In speaking of the musical development of a community, Mr. Liebling emphasized the fact that it was bad to wait for the slow process of time to spring about a cultural uplift and that neither the fact that a city was extremely young or extremely old should necessarily mitigate against a high standard.

Mr. Liebling closed this address with a tribute to the work that the women of America were doing for musical uplift, and an injunction to Birmingham not to wait for a further heightening of its standard, but to be up and doing in the matter of giving its people access to the best music.

[*Birmingham Herald*, March 17, 1916.]

LECTURE IN FORENOON

Leonard Liebling's lecture on "Beethoven and Other Plagiarists" at Cable Hall today at 11 o'clock will be free to the public. In referring to this intellectual treat John Wiegand said: "Mr. Liebling is recognized not only as a high class music critic, but as one of the best equipped writers on musical topics. He is brilliant and illuminating and everyone who appreciates an animating talk should strive to be present at the lecture Friday."

[*The Birmingham News*, March 17, 1916.]

LIEBLING EXPECTS SYMPHONY AND CHORUS HERE SOON

EDITOR OF *MUSICAL COURIER* IS GIVEN LUNCHEON AT THE TUTWILER HOTEL

"I expect to see the day come when Birmingham has a symphony orchestra and a chorus of beautiful voices," said Leonard Liebling, editor-in-chief of the *MUSICAL COURIER* at the luncheon given in his honor at the Tutwiler Hotel Friday afternoon. Frederick Gunster, one of Birmingham's best known musicians, was toastmaster, and made an address of welcome on behalf of the Chamber of Commerce.

The luncheon was attended by a representative gathering of the musical folk of Birmingham. All of the musical clubs were well represented. The luncheon was held in the banquet room of the Tutwiler, and the tables were decorated with jonquils and other spring flowers.

Mr. Liebling was introduced by Mrs. George Houston Davis, president of the Music Study Club.

"I believe music to be as important in civic development as morals," said Mr. Liebling. "It is cultural influence that is as much an aid to business as any influence of its kind. The development of the musical heart of a community means the broadening of that community."

"From what I have seen of Birmingham, I am impressed. Its spirit of enterprise, of progressiveness, of wide-awakeness, leads me to believe that there is a fertile field here for the development of music. I expect Birmingham to have its symphony orchestra, its chorus and other active musical organizations before many years have passed."

Mr. Liebling's talk was interesting, and he illustrated it with several amusing anecdotes. Commissioner J. R. Hornaday welcomed the distinguished guest on behalf of the city, Mrs. C. E. Rice, president Treble Clef Club; Mrs. C. J. Sharpe, general chairman, and others also made short talks.

RIDE FROM TERMINAL CONVINCING

"In traveling over the country I have learned many things," said Leonard Liebling, editor-in-chief of the *MUSICAL COURIER*, now in Birmingham. "Among the things I have learned is that one can pretty well size up a town during the first few hours of a visit. As a matter

of fact, after I have been in a place long enough to see the hotels and look over the streets, I can tell what kind of a town it is. And I can certainly say that Birmingham is a very progressive city. As a matter of fact, during my ride from the Terminal Station the night of my arrival, I was thoroughly convinced that you have a thriving town here. We hit many towns, and by 9 o'clock at night the lights are all out, and the city looks like 'The Deserted Village.' Not so, Birmingham, however. And when I arrived at the Tutwiler I was firmly convinced that I had struck the city of the South. Another mighty good way to size up a town is by the way the newspapers act. Some places you go they probably run a notice that you are in town; in other places, as in Birmingham, representatives of all the papers are among the first people to call on you, and they show you every courtesy."

[*The Birmingham Age-Herald*, March 18, 1916.]

PRETTY LUNCHEON IN HONOR OF MR. LIEBLING

After a most interesting address yesterday morning at Cable Hall, Leonard Liebling, editor of the *MUSICAL COURIER*, was guest of honor at a beautiful luncheon in the ballroom of the Tutwiler, where many of Birmingham's most charming and artistic people were assembled.

Banks of daffodils and lavender hyacinths adorned the tables at which members of the board of the Music Study Club and the Treble Clef Club were seated. The speakers' table was banked with daffodils, hyacinths and ferns breathing the freshness of spring, so true to Shakespeare's "The daffodil comes up before the swallow dares." Seated at the speakers' table were Mrs. Victor Hanson, State president of the Music Clubs, gowned in a smart suit of blue.

Mrs. C. J. Sharp, general chairman of the luncheon, wore an afternoon frock; Mrs. E. T. Rice, representing the choral work in Birmingham, was charmingly gowned in blue taffeta; Mrs. S. Houston Davis, president of the Music Study Club, wore taupe taffeta with touches of rose; Rene Devries, who shared the honors with Mr. Liebling; Frederick Gunster, who presided as toastmaster, chairman of the music committee of the Chamber of Commerce; Mr. Liebling, and J. R. Hornady, who welcomed the honor guests, made most interesting short talks. Among those present were: Mrs. Robert Lawrence, Marie Kern Mullen, Sara Mallam, Mrs. Oscar Hundley, Mrs. E. G. Chandler, Mrs. Frederick Gunster, Edith Bowron, Georgia Taul, Mrs. Moxie Fies, Mrs. W. J. Adams, Mrs. W. W. Mayes, Mr. and Mrs. John Kiernan, W. C. Vail, Miss Hertz, Mrs. G. G. Harrington, Virginia Handley, Leta Kitts, William Gussen, Grover Tilden Davis, Mr. and Mrs. Robert Doleji, Laura Jackson Davis, Mrs. Richard Johnston, Abigail Crawford, Emma McCarthy, Miss Edgell Adams, Carolyn Boardman, Mrs. Smith, Elizabeth Cunningham, Mrs. W. B. Allen, Rienzi Thomas and President Smith, of the Arion Club.

HAPPY AFFAIR

"The luncheon at the Tutwiler, complimentary to Mr. Liebling, editor of the *MUSICAL COURIER*, was a happy affair," said Frederick Gunster, chairman of the Chamber of Commerce music committee. "The distinguished visitor is not only a brilliant and entertaining talker, but he is a charming gentleman socially."

"The luncheon was arranged on comparatively short notice by a committee headed by Mrs. C. J. Sharp, but it was a notable success from every point of view, and it has brought the musical set and representative business men together into closer relationship, which means much for the progress of musical art in Birmingham."

LIEBLING LECTURES ON PLAGIARISTS

WITH PIANO NOTED MUSIC CRITIC ILLUSTRATED PARTS OF LECTURE

Leonard Liebling, editor of the *MUSICAL COURIER* of New York, who delivered his popular lecture, entitled "Beethoven and Other Plagiarists," at Cable Hall yesterday morning at 11 o'clock, was cordially greeted by members of the Music Study Club and others, including several men prominent in Birmingham's musical life.

Mr. Liebling is a fluent talker, and his remarks, while free from everything of the set speech order, were marked by grace and diction and an air of good breeding. Mr. Liebling has a fine play of humor, but his witticisms were as devoid of sting as they were fresh and original. He alluded to New York's provincialism and said that he had been making a tour of the country to learn at first hand some of the cultural conditions rather than longer to try to find out what the world was doing while sticking to his desk.

When Mr. Liebling had finished his introductory discourse he sat at the piano and illustrated the part of his

lecture about plagiarism. He had great reverence for Beethoven, Mozart and the other musical immortals, but in their day nothing was thought of a composer appropriating the theme of another and by changing the harmony or a note or two or tempo and rhythm making it his own. And as there were no copyright laws then, no legal complications could arise. He showed how Handel, Mozart, Beethoven and many other of the early masters borrowed familiar themes, how Wagner had drawn on Weber and Liszt. Especially illuminating were Mr. Liebling's tracing of folk-song themes and also of the evolution of the theme of Liszt's "Les Preludes." The lecturer interspersed his lecture with apt anecdote and bright story.

It seemed to be the unanimous opinion of those who heard Mr. Liebling that his address and piano illustrations would long be remembered as a rare treat.

Fay Foster Receives an Ovation

When a musician is tendered a genuine ovation in New York City it is a matter worthy of notice. Such was the pleasant experience of Fay Foster, Friday afternoon, March 17, at a conference of the New York City Federation of Women's Clubs, Eugenie J. Grant, president.

The entire afternoon was delightful. The program began with an interesting talk by the ever popular David Bispham on "Enunciation in Speaking and Singing," followed by E. F. Bauer on "Modern and Classical Music." Then came the musical part of the program, consisting entirely of the compositions of Fay Foster, sung by Florence Otis, Roy William Steele and Earle Tuckerman, Miss Foster at the piano.

Mrs. Otis sang the "Songs of Childhood" delightfully, and the pleasure they gave the audience was apparent, "Winter Butterflies" pleasing especially.

Mr. Tuckerman then gave a graphic rendition of "The Painter" and "The King," two strikingly original compositions.

Mrs. Otis followed with "Sing a Song of Roses," "Flower-time Weather," "Song of the Thistle Drift" and "One Golden Day," all delightful compositions and greatly varied in style.

Mr. Steele sang two serenades, "Maria Mia" (Italian) and "Serenade in Sevilla" (Spanish), concluding with "Winter," "If I Were King of Ireland" and "Springtime of Love."

He ended in a storm of applause and then followed shouts of "Foster!" "Composer!" "Bravo!"

Miss Foster was compelled to bow her appreciation over and over, being led out the last time by Henriette Speke-Seeley, chairman of the music committee. A standing vote of thanks was then given Miss Foster, the assisting artists and speakers.

Activities in Rothwell Studio

Walter Henry Rothwell, the conductor, will open special spring classes of two grades, beginning April 15 and continuing until summer. The first grade will be for pupils who have completed the course in counterpoint and are studying free form of composition; the second for more advanced students who are working on the large forms of composition for orchestra. Only four pupils will be admitted in each class.

These classes are in addition to Mr. Rothwell's regular work of coaching operatic and concert artists, teaching orchestration, score reading, etc., at his New York studio.

Columbia Chorus to Feature First Performances

Initial performances in New York of "The Black Knight" (Elgar) and "The Peace Pipe" (Converse) are to be given in Carnegie Hall, New York, Tuesday evening, April 11. They are to be on the program of the spring concert of the Columbia University Chorus in cooperation with the Brooklyn Oratorio Society. Walter Henry Hall is the conductor. William Wade Hinshaw is to be the baritone soloist and an orchestra of sixty members will assist.

Lillian Bradley to Sing at Waldorf-Astoria

Lillian Bradley, soprano, the New York concert singer, will give her next vocal recital at the Waldorf-Astoria Hotel, on the evening of May 2, at 9 o'clock.

LONOKE, ARK.—The program arranged by the MacDowell Male Chorus for its concert included solos by Mrs. Fletcher and selections by the MacDowell Male Quartet, in addition to the chorus numbers.

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10113 Hampden Avenue,
Cleveland, Ohio, March 27, 1916.

The Margarete Ober recital on Sunday afternoon, March 26, brought to a close the series of popular priced concerts conducted under the management of Mrs. M. A. Fanning. The program was excellently illustrative of the high standard which has been attained in this series. It was as follows: "Der Tod und das Mädchen," Schubert; "An die Musik," Schubert; "Ich liebe Dich," Beethoven; "Widmung," Schumann; aria of "Catinina" from "The Taming of the Shrew," by Goetz; "Mainacht," Brahms; "Von Ewiger Liebe," Brahms; "Schmerzen," Wagner; "Der Freund," Hugo Wolf; aria from "Le Prophete," Meyerbeer; "Allerseelen," Strauss; "Wiegenlied," Humperdinck; "Marching Song," Paul Eisler; "Heimliche Aufforderung," Strauss, and aria from "Don Carlos," by Verdi.

The Ober voice is one of impressively beautiful quality, sympathetic and vibrant with feeling. Her singing of "Widmung," "Schmerzen," and "Von Ewiger Liebe," was most satisfying and carried with it the conviction that should she choose to enter the concert field, she would achieve as great a success as she has already won on the operatic stage. Such magnificent vocalism, abundant temperament and dramatic ability cannot fail to bring success in any line of artistic endeavor.

The audience was most liberal with applause, compelling the artist to respond to several encores. Arthur Arndt was the excellent accompanist for the artist.

The series given at popular prices have included, besides Mme. Ober, Amato, Godowsky, Matzenauer, Ornstein and Hinkle. Judging from the liberal attendance and enthusiasm displayed at each concert there is every reason to believe that Mrs. Fanning will remain in the manager's field, making the People's Course a permanent institution in this city.

FOLKSONGS ENJOYED

A delightful program of old English, Scottish and Irish folksongs was given by the Fuller Sisters at the regular Tuesday afternoon concert of the Fortnightly Club, March 21. Songs of "Home and Country," "Happy Lovers," "Battles of Long Ago," "Romances," and "Children's Action Songs" were given with simple unaffected grace by these attractive sisters, who presented a quaint picture in their English costumes of the early Victorian period. The only accompaniment to the voices was that of the little Irish harp played by one of the sisters.

The concert was open to the public at the usual price for guest tickets and the audience was the largest of any other afternoon concert given by the club at the Knickerbocker Theatre.

STEPANOFF BENEFIT

Ralph Leopold, one of Cleveland's best known pianists, and Edwin Arthur Kraft, organist at Trinity Cathedral, gave a joint recital in Cathedral Hall on Monday afternoon, March 20. Both artists are former pupils of Mme. Stepanoff, famous pianist and teacher of Berlin, who, owing to war conditions, has been entirely cut off from her usual financial resources. The proceeds of this concert will be added to the fund being raised by the American students of this famous teacher, which will assist her to go to New York City to teach.

The program was one of special interest, comprising Chopin's E minor and Rubinstein's D minor concertos, the orchestral scores of which were transcribed and played by Mr. Kraft, who was also heard in a concert overture for organ by H. A. Mathews.

Mr. Leopold gave a solo group of Debussy numbers, including a ballade, "Arabesque" in E, and a "Danse."

This pianist of very pronounced gifts has been much in demand for recitals throughout the country, having appeared recently with great success in Pennsylvania, Michigan and Ohio cities, and at several private musicales in New York City.

LECTURE-RECITAL CLUB PROGRAM

Elsa Hoertz, harpist; Mrs. Harrison W. Ewing, mezzo-soprano, and Mrs. George W. Talcott reader, were the active members of the Lecture-Recital Club heard on Friday afternoon, March 24, at the home of Mrs. A. M. Allyn. Miss Hoertz recently came to this city from Grand Rapids, played with much success a "Fantasie" by Scholar; "Erzählung," Holy; "Prayer," Verdalle; "Patuaglia Spagnuola," Tedeschi; "Barcarolle," Hasselmanns, and "Romanze," by Holy. The latter number was dedicated to Miss Hoertz by Mr. Holy, her former teacher. Mrs. Ewing, whose voice is of good range and quality, sang two groups of songs in English by Tchaikowsky, Grieg, Brahms, Cowen

and Coleridge-Taylor. Accompaniments were played by Frances Hartline Leese and Mrs. McGannon.

NEVIN ORGAN RECITALS

Recent recitals by Gordon Balch Nevin, organist of the Second Presbyterian Church, this city, were at the Moravian Church, Dover, Ohio, on March 10, and at Elmwood Music Hall, Buffalo, March 12. On each occasion Mr. Nevin played his toccata in D minor and his suite of the "Little Tin Soldier" with great success.

LOWE-HOERTZ CONCERT AT ADA

Caroline Lowe, organist, and Elsa Hoertz, harpist, gave a concert at Ada, Ohio, March 21, under the auspices of the Northern Ohio University. DOLORES MAXWELL.

Culp-Grainger Joint-Recital Announced

Julia Culp and Percy Grainger are announced for a joint-recital Tuesday afternoon, April 11, Carnegie Hall, New York. This recital is for the benefit of the Wilson Industrial School for Girls. The program:

Ballade, G minor, op. 118, No. 3.....	Brahms
Intermezzo, E flat, op. 117, No. 1.....	Brahms
Waltz, A flat.....	Brahms
Rhapsody, E flat, op. 119, No. 4.....	Brahms
Mr. Grainger.	
Auf Flügeln des Gesanges.....	Mendelssohn
Der Mond.....	Mendelssohn
Bei der Wiege.....	Mendelssohn
Der Asra.....	Lowe
Mädchen sind wie der Wind.....	Lowe
Mme. Culp.	
Etude, C sharp minor, op. 25, No. 7.....	Chopin
Mazurka, C major, op. 24, No. 2.....	Chopin
Prelude, F sharp, op. 28, No. 13.....	Chopin
Waltz, A flat, op. 42.....	Chopin
Mr. Grainger.	
When I Am Laid in Earth.....	Ed. Purcell
Passing By.....	Ed. Purcell
Come Again, Sweet Love.....	John Rowland
I've Been Roaming.....	Horn
Mme. Culp.	
Study for pedal piano, op. 56, No. 3.....	Schumann
Hungarian Rhapsody, No. 2.....	Liszt
Mr. Grainger.	
Tretet ein, hoher Krieger.....	Hugo Wolff
Mausfallen sprüchlein.....	Hugo Wolff
In dem schatten meiner locken.....	Hugo Wolff
Er ist's.....	Hugo Wolff
Mme. Culp.	

Mme. Hassler-Fox Program

Regina Hassler-Fox, contralto, is scheduled for the following program at Aeolian Hall, New York, today, Thursday, April 6:

Rend'li sereno al ciglio, from Sosarme.....	Handel
Divinités du Styx, from Alceste.....	Gluck
Am Stromme.....	Schubert
Waldgespräch.....	Schumann
Ständchen.....	Franz
Von Ewiger Liebe.....	Brahms
Vergebliches Ständchen.....	Brahms
In Meiner Heimat.....	Richard Trunk
Pan.....	Richard Trunk
Heimkehr.....	Richard Strauss
Frühlingsliuten.....	S. Rachmaninoff
Jeunes Fillettes.....	J. B. Weckerlin
Le Chemin du Ciel.....	Augusta Holmes
D'Une Prison.....	Hector Panizza
Absence (from Chinese Lyrics).....	James H. Rogers
Three Quatrains from the Rubaiyat of Omar Khayyam—	
A Book of Verses Underneath the Bough.....	James H. Rogers
The Moving Finger Writes.....	James H. Rogers
Yet Ah, that Spring Should Vanish with the Rose,	
James H. Rogers	
Tell Me, Where Is Fancy Bred?.....	Homer N. Bartlett
Richard Epstein will be at the piano.	

Oratorio Society of New York to Give Contrasting Numbers

As a contrast to "The Creation" of Haydn, Louis Koemmenich has selected the Brahms "Song of Destiny" to complete the program of this season's final concert of the Oratorio Society at Carnegie Hall, New York, Saturday evening, April 15. This work has been called the German master's crowning achievement in choral music. Although Hoelderlin's text ends in the spirit of pessimism, Brahms brings back the tranquil mood of the opening words through an exalted orchestral epilogue.

The inclusion of "The Song of Fate" in the coming concert is made possible by the appreciable shortening of Haydn's "Creation" through Conductor Koemmenich's well considered cuts. While nothing essential is to be omitted, repetitions and tautologies will be reduced to a minimum.

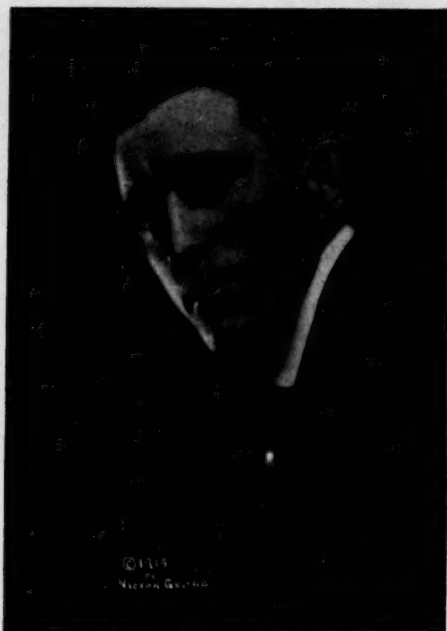
MONTGOMERY, ALA.—A delightful concert and reception was given in the C. Guy Smith Studio on Adams avenue in this city when the Treble Clef Club entertained. After a miscellaneous program of songs the members of the club took part in the rendition of a cantata for women's voices, called "The Bells of Elfarnie," which was composed by Hugh Blair.

FORT WORTH COMPOSERS FEATURED ON HARMONY CLUB PROGRAM

**Local Talent Found to Be Not Wanting in Marked Ability
—Oscar Seagle in Superb Song Recital—Local Symphony Orchestra Shows Improvement**

Fort Worth, Tex., March 15, 1916.

The Harmony Club has provided many entertaining and instructive programs for the people of Fort Worth, but possibly the most interesting and pleasing from a local viewpoint was offered recently by this enthusiastic body of women when they presented an entire program of works by local composers. The meritorious character of the compositions and the splendid interpretation given them furnished cause for hearty congratulation and much pardonable pride in the ability of Fort Worth musicians. The program was given to an audience of approximately a thousand people, who evinced their appreciation by sincere and enthusiastic applause. Two choral numbers were included in the program, one by Carl Venth, director of the Harmony Club, and the other by W. J. Marsh, who dedicated the number to the club. These numbers were splendidly sung by the club chorus of fifty-five voices under the



OSCAR SEAGLE.

direction of Carl Venth. The entire program was as follows:

- Cantata, Myth Voices (selections).....Carl Venth
The Harmony Club Chorus, Mrs. R. L. Merrill, soprano soloist; assisted by Frank C. Agar, baritone, and W. D. Smith, tenor; Carl Venth, director; Dot Echols, accompanist.
Piano, Polonaise in E flat major.....George E. Simpson
Dot Echols.
Voice—
Two RosesGuy R. Pitner
A Song of Love.....Guy R. Pitner
Mrs. Dan Brown; Mr. Pitner at the piano.
Violin, Romance in D major.....W. J. Marsh
J. Edward Marsh; W. J. Marsh at piano.
Voice, There Is a Land of Pure Delight.....Sam S. Losh
Gertrude Gullede; Mr. Losh at piano.
String quartet with organ, Two Intermezzi.....Carl Venth
Carl Venth, first violin; George Orum, second violin; E. Clyde Whitlock, viola; Fred C. Doten, cello; Dot Echols, organ.
Voice—
Click o' the Latch.....E. Clyde Whitlock
Night and Morning.....E. Clyde Whitlock
The Ways Are Green.....E. Clyde Whitlock
Mrs. W. C. Bryant; Mrs. Whitlock at the piano;
Mr. Whitlock, viola.
Piano—
La CoquetteCarl Beutel
Etude in C major.....Carl Beutel
The FountainCarl Beutel
NoveletteCarl Beutel
CapriccioCarl Beutel
Mr. Beutel.
Chorus, SunsetW. J. Marsh
(Dedicated to the Harmony Club.)
The Harmony Club Chorus, accompanied by E. Clyde Whitlock, George Orum, first violins; J. Edward Marsh, Eloise Blair, second violins; Carl Venth, director; W. J. Marsh at the piano.

Of these numbers the following have been published: "Myth Voices" (Carl Venth), "Sunset" (W. J. Marsh), polonaise in E flat major (George E. Simpson), "Two Roses" and "A Song of Love" (Guy R. Pitner), and the group of piano numbers by Carl Beutel. The others are yet in manuscript.

OSCAR SEAGLE'S FINE PROGRAM

Oscar Seagle is always sure of a royal welcome in Fort Worth, both because of his splendid artistic ability and

because he has a host of friends here who never miss an opportunity to have him come to Fort Worth for a concert if he happens to be in Texas. Mr. Seagle gave his sixth concert in Fort Worth recently, and a large crowd of enthusiastic listeners pronounced it the best program he has ever sung for us. As to the Seagle voice, little remains to be said that has not been said frequently in these columns—he is at all times the artist supreme and the man earnest, sincere and irresistible. Frank Bibb was the accompanist on this occasion and gave the baritone most excellent support at all times, playing all his accompaniments from memory. The program included the following numbers, many of which were redemanded: "Eri Tu" ("Ballo in Maschera") (Verdi), "Deux" (Old French), "False Phyllis" (Old English), "Would God I Were the Tender Apple Blossom" (Old Irish), "Ballynure Ballad" (Old Irish), "Serenade Italienne" (Chausson), "L'Ane Blanc" (Hüe), "Lamento Provençal" (Paladilhe), "Carnaval" (Fourdrain), Mr. Seagle; "Caprice" ("Alceste") (Gluck-Saint-Saëns), "Overture" (Bach-Saint-Saëns), Mr. Bibb; "In the Yellow Dusk," "Thus Wisdom Sings," "The Bird of the Wilderness" (Edward Horsman), "The Star" (James Rogers), "Don't Cease" (John Alden Carpenter), "The Unforeseen" (Cyril Scott), "A Rondel of Spring" (Frank Bibb), Mr. Seagle.

FORT WORTH SYMPHONY ORCHESTRA CONCERT

The Fort Worth Symphony Orchestra gave the fourth concert of the season on March 5 to a large and enthusiastic audience. The orchestra has shown steady and marked improvement throughout the season, and Carl Venth deserves unstinted praise for the splendid results he has achieved. The individual players are also to be highly commended for their unselfish interest and loyal enthusiasm in the face of all difficulties. Fort Worth is justly proud of its orchestra, and it is practically certain that another season will see greater support and consequently a greatly improved orchestra. The program given included these numbers: "Entrance of the Bojaren" (Halvorsen), overture, "Bronze Horse" (Auber), romanza, "Cavalleria Rusticana" (Mascagni), Carolyn Reller Carpenter, Sam S. Losh, accompanist; "Pêcheur" and "Toreador and Andalouse" (Rubinstein), concerto, E flat (Liszt), Marian Cassell; allegro moderato and andante from "Unfinished" symphony (Schubert), "Thousand and One Nights" (Strauss).

The soloists were the recipients of marked applause. Mrs. Carpenter has a soprano voice of power and beauty which she used to good advantage in the Mascagni number. Miss Cassell is a pianist of unusual ability, possessing a brilliant and at all times adequate technic, combined with true musicianly instinct. She gave a splendid rendition of the Liszt concerto.

MUSICAL COURIER VISITORS WELCOMED

Fort Worth was honored last week with a visit from Leonard Liebbling, editor in chief of the *MUSICAL COURIER*, and Rene Devries, general representative. Their visit meant much to the local musical situation in the way of increased enthusiasm, and Fort Worth musicians found great pleasure in meeting them. It is hoped they will come again and often. L. M. L.

Hinshaw Opera Prize

Here is a letter received by William Wade Hinshaw, giver of the \$1,000 opera prize, from Arthur Nevin, professor of music at the School of Fine Arts at the University of Kansas:

THE UNIVERSITY OF KANSAS
LAWRENCE

SCHOOL OF FINE ARTS,
HAROLD L. BUTLER, DEAN

March 6, 1916.

William Wade Hinshaw,
New York City:

MY DEAR HINSHAW: I have read with much interest the opera prize you are offering. I like the whole idea, even to the limited number of instruments with which you wish the orchestration scored. I notice some criticism in one of the musical papers of last week that serious works cannot be made out of such a small orchestra. I absolutely disagree with such a statement, for I believe that the most artistic results can be achieved out of an orchestra of this size just as well as the classics have been found in string quartets.

What I want to ask you is whether this competition would accept a one act contribution? May I ask you to give me information on this question, for if such is eligible I will hope to compete.

With sincere greetings to you, and trusting that I may hear from you at an early period, I am,
Most faithfully,
(Signed) ARTHUR NEVIN.

In answer to the above Mr. Hinshaw replied that one act operas were by all means eligible for the competition. There is a provision that no opera submitted shall occupy more than two and one-half hours of performance with the intermissions, but otherwise no restriction as to the length.

SAVANNAH, GA.—The Savannah Music Club has announced the engagement of Pasquale Amato, baritone, and the Metropolitan Opera Orchestra to appear in this city.

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ZOELLNERS HONOR LAWRENCE
COMPOSERS AT RECENT CONCERTFaculty Members' Works Played in Fourth of Concert Series
—Ancient Graduate Students—"The Redemption" Re-
hearsed—Minneapolis Symphony Coming

Lawrence, Kan., March 25, 1916.

The School of Fine Arts of the State University has been the recipient of well merited honors during the past week through its faculty and its students. The Zoellner String Quartet which gave the fourth program of the University Concert Course played two string quartets written by members of the Fine Arts faculty. The first quartet, by Arthur Nevin, was composed in 1911, and first performed by the Zoellner Quartet, to which it is dedicated, and which has played it widely on its concert tours.

The moderato movement opens with vigorous unison theme, which leads through rich modulations to a short violin solo followed by a second subject of native and simple character. The first subject is resumed in another key, and in a strong crescendo leads to a third theme played by the second violin and cello. The middle part begins with a second subject in the main key followed by a short fugue on the first theme which reaches a brilliant climax. The second number, and elegy, largo patimento, is of the greatest beauty. Of the two movements played at this concert, the second drew by far the greatest amount of applause. In the first number, Mr. Nevin demonstrated his technical mastery of his materials, and in the second movement he showed his talent for beautiful melody, with a rich harmonic background.

The second quartet, two "Indian Dances," by Professor Charles S. Skilton, the head of the theory and organ departments in the School of Fine Arts, was composed on melodies which were sung to Mr. Skilton by R. R. DePoe, formerly bandmaster at the Government Indian School at Lawrence, and chief of the Rogue River tribe of Indians in Oregon. The "Deer Dance" is the annual memorial service for those who have departed during the year, while the "War Dance" is a Cheyenne melody repeated over and over again in different ways, accompanied by constant thudding of the drum, and developing to a frenzy of excitement. The "Deer Dance" is perhaps the finer of the two movements as it lends itself better to quartet treatment. The cross rhythms of two and three add a piquant and charming effect to the beautiful melody which makes up the movement. In the "War Dance," Professor Skilton succeeded in getting an amazing volume of tone from the four string instruments, and in suggesting in an inimitable manner the fire and frenzy of the Indian dances.

At the conclusion of both the Nevin and Skilton numbers, the composers were forced to rise and bow their thanks to the applauding audience. It is not every school of music in the country that can boast of two composers capable of writing first-class music in the larger forms.

FINE ARTS GRADUATE BRINGS ALMA MATER HONOR

Karl Krueger, who graduated from the Organ Department of the School of Fine Arts, in January, 1916, has brought honor to his Alma Mater by at once securing one of the most prominent organ positions in Greater New York. Mr. Krueger went to New York in February with a letter of introduction from Dean Butler to C. Whitney Coombs, organist at St. Luke's Church, New York City. Mr. Coombs at once engaged Mr. Krueger as assistant organist, which position he held until recently when he was engaged from a great number of applicants as choirmaster and organist at St. Ann's on the Heights (Episcopal), Brooklyn. In spite of the fact that Mr. Krueger will be very busy in his new position, he will find time to give Lenten recitals at St. Luke's as follows: March 14, 16, 21, 28, April 4, 11, and 13. Mr. Krueger is one of the most talented organists ever graduated by the School of Fine Arts.

PROSPECTIVE GRADUATE ENGAGED FOR LINDENWOOD SCHOOL

Helen Jenkins, who will graduate from the piano department of the School of Fine Arts in June of this year, has been engaged as teacher of piano at the Lindenwood School, St. Charles, Mo. Miss Jenkins is a young woman of fine talent and considerable concert experience. She has recently appeared as accompanist and soloist at a series of twelve concerts given by Dean Butler of the School of Fine Arts and Mrs. Butler.

"THE REDEMPTION" TO BE GIVEN

The Lawrence Choral Union of 200 voices, with Professor Arthur Nevin as conductor, is busily rehearsing for a performance of "The Redemption," to be given Palm Sunday night, April 16.

MINNEAPOLIS SYMPHONY ORCHESTRA EXPECTED

The last two programs of the annual Concert Course will be given by the Minneapolis Symphony Orchestra the afternoon and evening of May 2, in the Robinson Auditorium. The soloists will be Lenora Allen, soprano; Jean

Cooper, contralto; Albert Lindquist, tenor, and Louis Graveure, baritone.

PLANS OF DEAN AND MRS. BUTLER

Dean Harold Butler of the School of Fine Arts and Florence Butler will leave Lawrence, Easter Sunday, for a series of concerts in the East as follows: Valparaiso University, Valparaiso, Ind., April 24; The State Normal School, Cortland, N. Y., April 26; Lima, N. Y., April 27; Syracuse, N. Y., April 28; Oneonta, N. Y., May 1; Glen Cove, L. I., May 3; New London, Conn., May 4; South Orange, N. J., May 5.

H. L. BUTLER.

Sacha Votitchenko Recital

Sacha Votitchenko, the distinguished Russian virtuoso of the Tympanon, who made his bow before an American audience on Saturday evening, March 25, at Carnegie Hall, New York, gave his first public recital on Thursday afternoon, March 30, at the Punch and Judy Theatre, New York, before a good sized and select audience.

The excellent impression made by Mr. Votitchenko at his first public appearance, was greatly enhanced at this recital.

In the more intimate surroundings of the smaller auditorium, the virtuoso disclosed abilities in tone colorings which caused much wonder for their artistic finish. His every mood was discernible in the interpretations of the many old Russian folksongs and gypsy melodies. He captivated his listeners from the beginning and held them until the very end of the long and interesting program. He was recalled many times.

Marie Tempest introduced the young artist, and also contributed two songs. Mariska Aldrich sang a group of Magyar folksongs and Darzoumishky's "Tutschki Nebesnya," and later sang "A Storm on the Volga," together with Messrs. Walévitch and Kozline.

Skovgaard's Agents Booking Canadian Tour

In spite of war conditions Axel Skovgaard's two agents, who are now booking engagements for the Danish violinist and his Metropolitan Company, in Canada for May and June, are experiencing exceptional interest and already have secured, it is stated, a surprising amount of engagements in a very short time. The Metropolitan Company will play its first date in Canada at Vancouver on May 22 and 23. From there the company will travel east, crossing the big Canadian continent, appearing in all of the leading cities. Thus far, all of the time up to June 19 is already booked. Most of the engagements are in the hands of the Red Cross societies there.

Skovgaard last week filled the following engagements:

March 27, Union City, Ind.
March 28, Van Wert, Ohio.
March 30, Delphos, Ohio.
March 31, Huntington, Ind.

Music at Dedication of New Gymnasium at De Pauw University

Last Wednesday evening of last week a reception was held in the new gymnasium of the De Pauw University, of Greencastle, Ind. One of the features of the reception was the program given by the School of Music Orchestra and University Choir under the able direction of Dean R. G. McCutchan. Greencastle is proud of the fact that it now has an auditorium adapted to the musical culture and interest that has followed and developed mainly because De Pauw University has one of the best schools of music in the Central West.

Maximilian Elser Jr. Weds Helen Richter

Maximilian Elser, Jr., president of the Booking and Promoting Corporation, and who will be general manager of the newly formed Metropolitan Musical Bureau, was married Thursday, March 30, to Helen Richter, daughter of Mr. and Mrs. Maximilian Richter, of 22 East Ninety-fourth street, New York. Mr. Elser is a graduate of Cornell University, class of 1907, and a member of the National Arts, Cornell, and National Press Club of Washington. Miss Richter is a graduate of Bryn Mawr.

BOISE, IDAHO.—The Commercial Club has had the co-operation of the women's clubs of Boise and other southern Idaho cities in making arrangements for the presentation of "Madame Butterfly" by the Boston Grand Opera Company, on April 1. The "Snowflake" ballet will be given by Pavlowa and her company.

AUSTIN, TEX.—The intermediate music class of St. Mary's gave its semi-annual recital with excellent execution and easy grace. Haydn's "Toy Symphony," played by St. Mary's Orchestra, closed the program.

SPALDING AROUSES PENNSYLVANIA ACCLAIM

Albert Spalding's tour throughout the State of Pennsylvania, just finished, ended in a triumph for the violinist. His first stop was in Philadelphia, where he appeared twice with the Philadelphia Orchestra. In all the other cities in which Mr. Spalding played he was greeted by large and enthusiastic audiences. He will appear there again next season.

His playing with the Philadelphia Orchestra met with the highest approval of the press.

The Public Ledger made the following comment: "Albert Spalding, the young Chicago violinist, was the soloist. He gave inestimable pleasure by a performance, the more laudable in view of the fact that the warm, damp weather was anything but propitious for fiddlestrings or for the mettle of the player. He has all the graces that are not tricks; he has a tone that is pure and sweet; his art is of sincere and manly dignity, and his poetry is without a pose."

The Press was most lavish in its praise. It went on to say that the young violinist was a happy soloist and created a deep impression: "He played the Brahms concerto in D major, a work of wonderful music, which in itself makes a strong appeal. Mr. Spalding's interpretation was most scholarly. It was this phase of his work that made a deep and lasting impression. Following his first cadenza, which was given with such command and tonal finish, he held his audience spellbound, and from this on he rose to that high pitch in his art that left every moment most satisfying."

The Record praised Mr. Spalding in the following sentences: "The violinist, Albert Spalding, met with a general welcome, that left no doubt of the eagerness of American audiences to welcome the talent becoming so profound in

this country. Mr. Spalding's performance of the Brahms concerto made a profound impression upon the audience, applause being lavished on him after each movement of the work, and a veritable ovation awaiting its conclusion."

The North American commented in the following manner: "His excellent setting forth of the strong, finely balanced Brahms number and his easy mastery of the large technical difficulties which it presents impressed yesterday's audience mightily. Beauty of tone, keen rhythmic sense and a feeling for the big purposes of the work were the outstanding features of his performance."

In Altoona Mr. Spalding was greeted by a crowded house. The Altoona Times said of his art: "Mr. Spalding gave a recital that would put to shame 95 per cent. of the foreign artists. He easily deserves the title 'America's Greatest Violinist,' and some who heard him last evening term him the world's greatest. His rendition of the Brahms 'Hungarian Dance,' No. 7, and 'Alabama,' one of his own compositions, will never be forgotten."

The Harrisburg Telegraph said: "Mr. Spalding, with a good American name, with talent, temperament and equipment equal to the best, created more enthusiasm last night than any of his foreign predecessors."

The York Gazette said of Mr. Spalding's work: "Mr. Spalding came announced as America's Greatest Violinist. He is so good that no one will dispute the claim. Of pleasing stage presence, virile appearance, masterful, Spalding swept his bow across the strings and there was melody, soul and brilliancy and fire that technic and temperament can produce, relieved by the most delicate and entralling tenderness of feeling. All his work was that of a master."

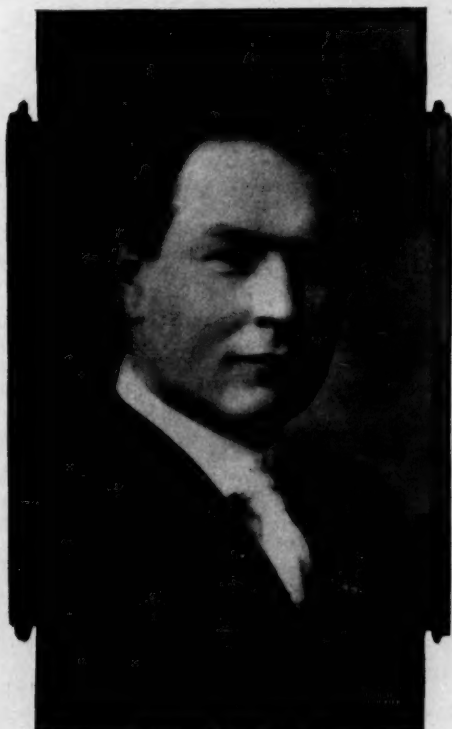
In the Lancaster Daily Intelligencer appeared: "The artist held his hearers entranced as he drew forth from his instrument the music he loves so well, and of which his powers of revelation are marvelous. Mr. Spalding truly deserves to be ranked with the greatest artists of the world."

The Bergeys Will Remove on May 1

After May 1 the Bergey Chicago Opera School will be located in the new Lyon & Healy Building, where it will occupy larger and more beautiful studios than those in the Fine Arts Building. Theodore S. Bergey, as is well known, is at the head of the vocal department, and Mrs. Bergey ably heads the piano department of the school. The steady and consistent growth of this institution and the increasing size of the Bergey clientele has made the doubling of the size of their quarters a necessity. On account of the great demand on his time Mr. Bergey has found it necessary also to add several more teachers to his faculty, and with their increased facilities, the Bergey Chicago Opera School teachers should be even more efficient.

Mr. Bergey numbers among his products many very successful singers, several of whom are at the present time fill-

ing frequently have grown to be such popular affairs that Mr. Bergey sees fit to give them weekly. This week a masquerade musicale will be the event. Many fine and fresh young talents are heard at these affairs and subsequently they appear in various concerts in Chicago and vicinity. Reception



THEODORE S. BERGEY.



MRS. THEODORE S. BERGEY.

tions are also given for former students who win successes in other cities.

In short, the Bergey Chicago Opera School has entered upon a new era of its work, an era begun under very favorable auspices.

WATERLOO, IA.—The music department of the High School, directed by Mrs. H. C. Wilbur, presented an operetta, "Sylvia," for the benefit of the music department, realizing a substantial sum. The orchestra was directed by Wilma Bashor Galloway.

RATISBON, GERMANY.—His Majesty the King of Bavaria, recognizing the accomplishments in music of Johann Sebastian Bach, has just ordered Prof. Fritz Behn, of Munich, to prepare a bust of this gentleman for the Bavarian Hall of Fame, situated on the shores of the Danube near this city.

ing concert and recital engagements all through the United States. Mrs. Bergey also counts among her pupils many promising virtuosos. The success of these teachers is perfectly logical, based as it is on study, experience and personal development which have brought them to the front. The studio musicales which Mr. and Mrs. Bergey present

Fortunate are
the children
who grow up
in homes
where good
music is
counted
among the
necessities of
life, and finds
its expression
through an
instrument so
sympathetic
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HERTZ LIKELY TO BE REAPPOINTED SAN FRANCISCO SYMPHONY LEADER

Noted Conductor Ending Brilliant First Season and His Popularity Is Great—His Ability Generally Conceded—"Pied Piper" by Local Composer Has First Orchestral Performance

San Francisco, Cal., March 26, 1916.

Before this appears in print in the *MUSICAL COURIER* the San Francisco Symphony Orchestra season will have closed. The pair of concerts that took place Friday afternoon, March 24, the past week, and this afternoon, March 26, at the Cort Theatre, were, according to general verdict, the most interesting of the season. The orchestral work has continually improved and the program for these dates included Haydn and Schubert symphonies and the "Pied Piper," composed by Frederick Jacobi. With only two more concerts due under the Alfred Hertz baton for the present season, the course of the Musical Association of San Francisco for the immediate future is undecided. Mr. Hertz is understood to be a candidate for the position of conductor for next season. The name of Arturo Toscanini is mentioned in the same connection. The matter rests with the board of governors, who are the following: Dr. A. Barlow, E. D. Beylard, W. B. Bourn, J. W. Byrne, J. B. Casserly, C. H. Crocker, William H. Crocker, R. M. Eyre, J. D. Grant, Frank W. Griffin, E. S. Heller, I. W. Hellman, Jr., A. C. Kains, J. B. Levison, John D. McKee, John Parrott, Joseph D. Redding, John Rothschild, Leon Sloss, Sigmund Stern, Dr. Stanley Stillman.

There are differences of opinion among the board of governors, but no indication is given to the public of what may be expected. There is general endorsement of the pre-eminent ability of Mr. Hertz. The financial question is under discussion, and the following from an article in the *San Francisco Examiner* gives some ideas from the viewpoint of Redfern Mason, musical editor of the *Examiner*, regarding the real situation:

"What are we going to do now? Are we going to conduct the finances of the symphony on the country store principles of the past five years, or are we going to invest capital in this esthetic venture in the same spirit and in the same measure as we manifested in respect of the exposition? If it seems worth while to Harry Harkness Flagler to give the New York Symphony \$100,000 a year to make it superlatively good, it may seem worth while to San Franciscans to ask why. Especially will this attitude of inquiry seem reasonable, seeing that this same New York Symphony is being brought to San Francisco and will give a series of concerts here at a cost to William L. Greenbaum of \$2,500 a concert. If it pays New Yorkers to give orchestral concerts in San Francisco, why not make our San Francisco Symphony good enough to do as much in New York and elsewhere? When Leonard Lieblich, of the *MUSICAL COURIER*, was here he asked why the San Francisco Orchestra did not go down to help the people of El Paso at their festival. Now they get their orchestra from St. Louis.

"If the San Francisco Orchestra were put on a proper financial basis; if sufficient money were invested to pay the men the \$35 or \$40 a week that musicians are paid in the great orchestras of the East; if the full complement of rehearsals were given, then we might soon have an orchestra which would vie with any in the United States. This is not the dreaming of an impractical idealist. It is the sober assertion that what has been found practicable in the East is feasible in the West. When H. G. Wells declared that the most striking esthetic phenomenon in the

United States was the Boston Symphony audience, he was giving Boston an advertisement which carried the fame of the city all round the world. Publicity of that kind is worth paying for in millions. If it were a lie it would be worthless; but it is the advertisement of a fine truth that makes the fame of a city. Why not make our San Francisco Symphony such an orchestra that people who visit the country west of the Rockies will not feel they have done their duty until they have heard it?

"By the appointment of Alfred Hertz to be the director of the symphony, the San Francisco Musical Association determined beyond the possibility of retrogression that the leader of the orchestra must be a man of the first rank. If Mr. Hertz stays we must give him loyal and undivided support. Men may pick flaws in his personality, but they cannot deny that he is a constructive genius of a type that has few exemplars here or abroad. If his place is taken by Arturo Toscanini let us forget bygones, put our shoulder to the wheel and work with all our might for the common good of all.

"We owe it to our self respect; we owe it to the community of which we form part to put the San Francisco Symphony on such a footing that its director and its individual players may do the best that in them lies. If we do

production, here are some of the comments of Walter Anthony, musical editor of the *San Francisco Chronicle*:

"I found in the work the elements of greatness—a promise and a realization. It is animated by an inclusive poetic feeling, it has a definite sense of form, which keeps it free of 'futuristic' reproaches; it discovers a vocabulary of harmonies which are not found in the diction of the average, or unworthy; it presents itself in a garb of instrumentation which, though not unaffected by Wagnerian modes, is free from the slavery of imitation, and his rhythmic sense is unrestrained and liberated, after the manner of the modern French school."

And the following in part is from Redfern Mason, musical editor of the *Examiner*:

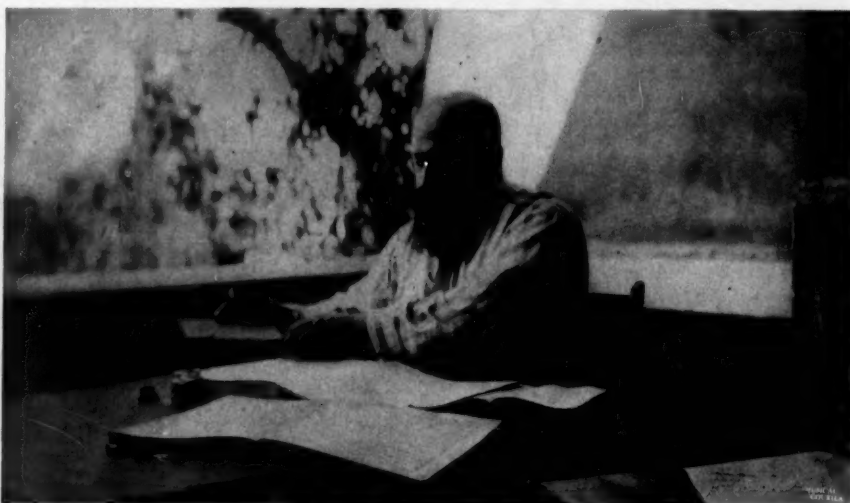
"Mr. Jacobi's music betrays his youthful preferences; but it also betrays his youthful imagination, his gift of weaving themes into an interesting tonal picture, his trick of picturesque instrumentation, his faculty of musical story telling."

In the opinion of the *MUSICAL COURIER* correspondent these tributes are well deserved; but stress should also be placed on the melodic possibilities that were revealed by the Jacobi work. There are bits in it that indicate a vast value in Mr. Jacobi's complement of melody—when he sees fit to pursue the more general forms to present his aspect in that regard.

RE OTHER ORCHESTRAS

The San Francisco Symphony Orchestra has been mainly in the limelight the past week, but announcements are now made in relation to the People's Philharmonic Orchestra and the San Francisco People's Orchestra. The first has Nikolai Sokoloff as conductor. The second will be directed by Giulio Minetti.

Concerning the People's Philharmonic Orchestra the following facts are set forth: There will be ten concerts, the first of which will be given April 6 and the others will take



ALFRED HERTZ AT WORK IN HIS SAN FRANCISCO HOME.

that the symphony will be a civic asset; it will carry the fame of San Francisco far and wide. But the old limitation of a hundred dollar subscription must be done away with; our men and women must give generously, and they must bestow on their director full power, ample opportunity and plenary confidence."

"PIED PIPER" BY JACOBI

Concerning the new feature of the concerts of March 24 and 26, the composition by Frederick Jacobi, which was conducted by Alfred Hertz on the occasion of its initial

place at intervals of two weeks until the close of the season. The organization includes sixty-five San Francisco instrumentalists. Prominent soloists will be heard, one at each concert. The tickets will be sold for 25 and 50 cents each. Among the soloists already engaged are Marie Sloss, pianist, and May Mukle, cellist.

The announcement by Mr. Minetti contains the following of general interest: "The concertmaster will be Ralph Wetmore. The performers are selected from the membership of the present San Francisco Symphony Orchestra, who have been performing under the Hertz baton. The San Francisco People's Orchestra desires that the subscriptions shall reach the total cost of the season before the concerts actually commence—particularly that the proposed free concerts for school children have increased the cost of the season without providing any additional revenue. "Season subscriptions are offered for \$5 each. The general admission has been placed at 25 cents."

PACIFIC MUSICAL SOCIETY CONCERT

From the *San Francisco Chronicle* is taken the following account of an evening concert under the direction of the Pacific Musical Society:

"The program was opened by Mrs. John McGaw in Beethoven's piano concerto in C minor, with the orchestral score for second piano played by Vladimir Shavitch. The number, a most interesting one, was excellently rendered in the first two movements, an allegro containing a cadenza by Carl Reinecke, and a largo. In each of these, phraseology and expression were well brought out. The final movement, a rondo, lacked smoothness.

"Rose Relda Cailleau, lyric soprano, gave two groups of songs embracing French and German composers. In each

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the singer disclosed her art of song, of which she is abundantly possessed. Her voice, though light, has that surety of pitch and tonal quality upon which one may always depend in listening to Mme. Cailleau, and she was splendidly applauded.

"Lawrence Strauss, the tenor, was also heard in French and German groups. His voice is pleasing in its intonation, though occasionally going past its natural register. In taking a pianissimo note Strauss came dangerously near to producing a falsetto. His diction was distinctly good. Both singers were accompanied by Frederick Maurer.

DAVID H. WALKER.

SAN DIEGO TREBLE CLUB MAKES A SUCCESSFUL DEBUT

Thirty Young Ladies Compose Excellent Organization Which Receives Enthusiastic Welcome—Voices Are Beautiful and Fresh—Exposition Music

San Diego, Cal., March 25, 1916.

One of the pleasant surprises of the season occurred last night in the ballroom of the U. S. Grant Hotel, when Helen Ruggles White, soprano and vocal teacher, introduced the Treble Clef Club to a large and appreciative audience. The program which was attractively arranged was made up of chorus numbers, trios, quartets, and vocal and violin solos. The young ladies who have formed this club under the guidance of Helen Ruggles White were stated to be thirty in number and all under the age of this same figure.

Judging from the beautiful freshness of the voices, this remark was quite unnecessary, and they displayed splendid enthusiasm, very good rhythm, and admirable ensemble. The two soloists acquitted themselves charmingly, Evelyn Smallcomb, soprano, pleasing with a dainty well placed voice and delightful manner, while Joy Babcock, violinist, showed good bowing and fine tonal resources. The accompanists were Florence Brown, for the violinist, Helen Ruggles White for her pupil, the soprano, and Norma Owen for the club. Their work was excellent.

Mrs. Helen Ruggles White is president-director of this new musical organization and has succeeded in making a remarkable beginning, and it is to be hoped these young women will continue as satisfactorily.

EXPOSITION MUSIC

The opening musical event of the Panama-California International Exposition took place on a recent Sunday afternoon. Willibald Lehmann, director, presented the People's Chorus in several interesting numbers in which the chorus revealed a most decided improvement over last year in every particular. Alfreda L. Beatty, soprano, of Philadelphia, was the soloist of the occasion, being supported by Albert F. Conant at the piano and again demonstrating a charming personality and organ of delightful freshness and freedom, her voice carrying most satisfactorily and her work being artistic and efficient.

TYNDALL GRAY.

Lancaster Oratorio Preparations

As the time, Thursday, May 4, for the spring concert of the Lancaster Oratorio Society is approaching when Handel's "Judas Maccabaeus" will be performed, directed by Dr. J. Fred Wolle, of Bethlehem, Pa., the members of that organization are becoming more and more enthusiastic, which is made evident by the large attendance at each weekly rehearsal. The Philadelphia Orchestra, together with Mae Ebrey Hotz, soprano; Henry Hotz, basso; Earl Marshall, tenor; Susanna Dercum, alto, as the soloists, has been engaged to assist upon the evening of the concert.

MOBILE, ALA.—The University of Alabama Glee Club, following its concerts in Birmingham and Bessemer, undertook one of the longest trips in the history of the club during the last week in January, visiting Alexander City, Opelika, La Grange, Ga., twice, and Rome, Ga., also twice. The same popular glee club was engaged for the musical entertainment at Shorter College as well.

ALDA AND LA FORGE DELIGHT LOS ANGELES AUDIENCES

Long and Hearty Applause Greets Metropolitan Opera Soprano and Her Noted Accompanist—Alfred Wallenstein a Cellist of Pronounced Talent

Blanchard Building,
Los Angeles, Cal., March 20, 1916.

Frances Alda, the noted Metropolitan Opera soprano, and Frank la Forge, pianist-composer, gave two highly appreciated recitals during the past week. Both Tuesday evening and Saturday afternoon the house was filled with the music going public, these two artists being great favorites in Los Angeles. Their appearance was the signal for long and hearty applause. There is nothing new to be said of two such eminent artists, and if it is said that they even surpassed their own record there leaves nothing more to be added.

ALFRED WALLENSTEIN, A GIFTED CELLIST

In Alfred Wallenstein, cellist, is the promise of one of the greatest talents before the American public in many years. Although but seventeen years of age, Mr. Wallenstein closed recently a series of public appearances which



ALFRED WALLENSTEIN.

extended over all of the Middle West, the most of the Western States and many of the Eastern. He received his entire education in America, having had his first instruction in Chicago when but a child. After coming to California he continued his work on the cello under the best instruction available, combining with his technical practice a serious study of theory and harmony under Henry Schoenfeld. He has attained a degree of virtuosity upon his instrument acquired by few players much older than he. He also possesses genuine musical temperament to an exceptional degree and a tone large, firm and free. In fact, the boy is a musical genius of high order, who is bound to go to the pinnacle of fame, for with his musical gifts he possesses the scholar's mind and modesty and, in spite of his phenomenal success, has retained his sturdy sanity. For this he has to thank his parents and family, who exemplify the best elements of the simple, sincere and conscientious Teutonic blood.

The lad has unlimited ambition, but demands of himself his highest possibilities, and will not rest short of this goal. To these qualities, fully as much as to his remarkable musicianship, will be attributable the success of the coming years. He is a wholesome, natural lad, possessed of all the fun loving traits of any healthy, hearty boy of his age, and has the underlying stability that real character alone can give. He is, even at this age, a mature artist,

capable of giving sincere pleasure to all classes of music lovers.

In all his public work he has received the valuable assistance and inspiration of Grace Freebey, the talented composer-pianist, and their work has reached a perfection only possible by these years of conscientious concerted work.

Wherever young Wallenstein has been heard appreciation has never failed, as will be shown by the following press notices:

A real musical treat that delighted everyone. Their selections were of a high order and they were given great applause.—Brooklyn Daily Eagle.

Alfred Wallenstein, his tone, technic, true ring of artistic sincerity, his purity of tone, his certainty of fingering in rapid chromatic passages, his poise and delicate firmness of bowing, his tonal warmth—all these attributes show that Alfred Wallenstein has a complete mastery over his cello.—Post-Intelligencer, Seattle, Wash.

Alfred Wallenstein is truly a genius and plays the cello with charming artistry.—Denver Times.

Alfred Wallenstein, the boy cellist, assisted by Grace Freebey at the piano, gave an artistic program that commanded respectful attention and warm appreciation. The young man is an excellent cellist, displaying excellent technic, good tone and intelligent interpretation.—Duluth Herald.

After hearing Alfred Wallenstein in wonderful performances of Goltermann A minor concerto, members of the Gamut Club rose to their feet, shouted Bravo and altogether gave the smiling lad one of the finest tributes paid to any of the notable artists who have appeared before the organization. He was assisted by Grace Freebey, composer and pianist, whose work has attracted much attention.—Los Angeles Examiner.

Alfred Wallenstein is an artist of singular ability and a most brilliant player upon a thankful instrument. He paraphrases plaintive airs and gives Hungarian czardas with equal facility.—Globe-Democrat, St. Louis, Mo.

Alfred Wallenstein is quite in the class of a marvel. The tone of his instrument is better compared to the delicacy of a prima donna's voice.—Houston Daily Post.

Alfred Wallenstein's bowing and staccato work in the Popper number was done exceedingly well, the boy getting a powerful, even tone with the long sweep of his bow and a dainty tapping in the staccato passages.—Redlands Review.

The enthusiasm over the performance of the cellist, Alfred Wallenstein, went far beyond the measure of curious interest. Expression reached that degree which caused many a handkerchief to flutter forth, and the virility of other numbers brought repeated encores. Miss Freebey's accompaniments are peculiarly in rapport with Wallenstein's work on the cello.—Los Angeles Times.

Alfred Wallenstein played solos that showed his mastery of tone and technic. Miss Freebey was distinctive at the piano.—Register and Leader, Des Moines, Ia.

Alfred Wallenstein is a young cellist of attainments out of the ordinary. He has a technic of extreme facility, a bold attack and a powerful musical tone. He was heard in some Popper compositions that were played with dash and general concert calibre delivery. Mr. Wallenstein was accompanied by expert Grace Freebey, who thought nothing of doing from memory the Popper rhapsody among other things.—Leonard Lieblich, in MUSICAL COURIER.

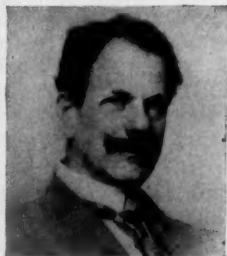
NOTES

Bertha and Kathrine Fisk, the first a reader, the second a violinist, are sisters of exceptional talent and have made an enviable place in Los Angeles. At the Atelier, their beautiful studio in the Blanchard Building, they have given a series of unusual programs this season. Saturday evening, March 18, they gave a program upon Hindu music and poetry which was vastly instructive as well as interesting and unique.

Sunday afternoon, E. Marie Elliott, of Pasadena, gave one of her very charming studio teas. Guests especially to be honored were Miss Mathews, dramatic soprano; Cecil Fanning, baritone, and Mr. and Mrs. H. B. Turpin. Miss Elliott is managing a series of artist programs at the Hotel Green this season, and Mr. Fanning was the attraction yesterday afternoon. Mr. Fanning is accompanied by Mr. and Mrs. Turpin, and they hope to spend some time in California.

JANE CATHERWOOD.

TRIMOUNTAIN, MICH.—Piano pupils of Minnie Simmons prepared for recital a program including numbers by Grieg, Schubert, Bach, Chaminade and other composers.



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—Moore in the Chicago Journal.

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SPOKANE ADMIRES VOCAL ART OF EMMY DESTINN

Soprano of Metropolitan Opera Thrills Her Audience—Spokane College Faculty Members in Concert—Mendelssohn Club Presents Fine Program

Spokane, Wash., March 14, 1916.

One of the finest artists who has ever thrilled a Spokane audience was heard February 27 in the Auditorium Theatre, when Emmy Destinn gave a recital. From her first number, "Il est doux, il est bon," from Massenet's "Hérodiade," Mme. Destinn continued to ascend until she reached the heights of artistic attainment. Her splendid voice and consummate art made her every number a delight, two Dvorák numbers and the Tchaikowsky "Volsklyed" being particularly beautiful. Other numbers on her program included Grieg's "Im Kahn," Tsch's "Lullina Cagone," Liszt's "Lorelei," Kavarovic's "Slovakia," and arias from "Madame Butterfly" and "Tosca."

Roderick White showed himself to be a violinist of well grounded technic and excellent interpretative ability.

The accompanist was Homer Samuels, whose playing was marked with sympathetic insight.

SPOKANE COLLEGE FACULTY CONCERT

On February 29 three members of the faculty of the Spokane College were heard in recital in the gymnasium of the school. Edward W. Tillson, pianist, played compositions by Chopin and the march from Wagner's "Tannhäuser." Schumann and Bemberg were the composers whose songs made up the portion of the program presented by Miss Norquist, the vocalist of the evening. Antoinette Burr, violinist, pleased particularly in the adagio by Ries and the rondo capriccioso of Saint-Saëns. Miss Hurn was the accompanist.

CATHEDRAL CHOIR GIVES COMIC OPERA

"Trial by Jury" was the comic opera presented by the cathedral choir on Thursday evening, March 2, in the auditorium of Our Lady of Lourdes. Under the direction of R. A. Heritage, the chorus did excellent work. The principal roles were taken by Katherine Tillish as the plaintiff; H. A. Pritchard, the defendant; James E. Codd, the judge; H. E. Winder, the bailiff; Francis J. Long, the counsel, and E. S. Hubbard, as the foreman. The work was preceded by Offenbach's "Rose of Auvergne," in which Ethel Heaton appeared as Fleurette, Harold Fraser as Alphonse, and R. A. Heritage as Pierre.

EDGAR C. SHERWOOD IN MONTHLY RECITAL

On Saturday afternoon, March 4, Edgar C. Sherwood gave another of his monthly organ recitals, which events attract interest of many music lovers. Mr. Sherwood's program included the prelude and fugue in A minor of Bach, the "Andante Seraphique" of Debat-Ponsan, Wheelton's "A Cantilene," the "Persian Suite" of Stoughton and Bartlett's toccata in F major. Marie Scammell Smith sang Allisen's "Praise Thou the Lord" and "Lehn deine Wang," her work lending pleasant variety to the program.

SECOND MENDELSSOHN CLUB CONCERT

In the Marie Antoinette Room of the Davenport, on March 5, the Mendelssohn Club gave its second concert before a large and enthusiastic audience. Under the direction of H. W. Newton, the chorus sang numbers by Gounod, Johnson, Hadley, Mitterer, Nevin and Filke. Jesse Buchholz sang the incidental tenor solos in Mitterer's "The Death of Mighty Pan" with pleasing effect. C. Olin Rice was an excellent accompanist. Mabel Metz-Dilts sang Tosti's "Serenata," Arditi's "Let Me Love Thee" and "When Spring Awakes." Her encore number was Mrs. Beach's "The Year's at the Spring."

WOMAN'S CLUB PROVIDES INTERESTING PROGRAM

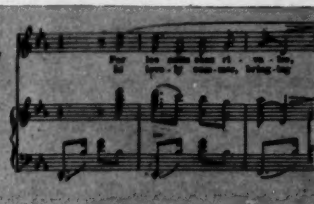
Under the supervision of Mrs. George R. Lovejoy, the music department of the Woman's Club gave an interesting program at the club cottage on Wednesday afternoon, March 8. Mabel Paulsen and Alice Andrews Ham, vocalists; Inga Seragen Williams, pianist; Florence Mason Tatsch, violinist, and Charles F. Brandt, flute soloist, gave their solo numbers with excellent effect. The program closed with a club chorus, directed by Mrs. Eugene Wiener.

LORELEI CLUB CONCERT

In the auditorium of the Lewis and Clark High School, on Thursday evening, March 9, the Lorelei Club presented a most successful program before a large and appreciative



A De Tréville Luncheon Card



At the luncheon given recently in honor of Yvonne de Tréville by Mrs. A. B. Griffith, State president of the National Federation of Women's Clubs, at Dallas, Tex., the above was the place card used.

The water color of Mlle. de Tréville was done by one of Dallas' leading artists, and before the end of the luncheon Mlle. de Tréville had graciously autographed the card of each of the twenty-one presidents and officers of the

various Texas clubs represented. In the stem of the quarter note, which is the form of the card, are the opening bars of "Chanson Provençale," which Mlle. de Tréville has made famous.

The composer, Eva Dell' Acqua, who is a personal friend of Yvonne de Tréville, says she can always tell in what part of the world the coloratura soprano is singing, from the direction her own royalties come on the sale of the song.

audience. Under the efficient direction of Edgar C. Sherwood, the chorus sang works by Gounod, Clough-Leighter, Stevenson, and d'Indy, displaying a fine sense of rhythmic values and particularly fine phrasing and shading. Mrs. George Osborne-Buckley, soprano, was heard in several solo numbers, delighting her audience with the beauty of her voice and the authority and breadth of her interpretations. Mrs. George S. Beechwood and Mrs. Robert A. Glen, pianists, were heard in Arensky's "Romance."

SIXTH MUSICAL ART SOCIETY PROGRAM

Mme. Romeyn Jansen, mezzo-soprano, and Augusta Gentsch, pianist, participated in the sixth monthly program of the Spokane Musical Art Society, which was given March 12, at the Vincent Methodist Church. Mrs. Jansen's voice is full and sweet, and in songs by Gertrude Ross and an aria from Meyerbeer's "Huguenots" was heard to advantage. Miss Gentsch played the second Beethoven sonata, Paderewski's "Chant d'Amour," Rachmaninoff's "Polichinelle" and "The Rising Sun" of Torgensen. She also furnished excellent accompaniments for the singer.

INTERESTING PUPILS' RECITAL

Pupils of Enrico Tassetti gave the second recital of modern music on March 2, at Eilers Hall. Mae Wright, Caroline Rosenthal, Katherine Jacobsen, Katherine Hughes, Ruby Frank, Mrs. Albert Holsby and Ralph Munro pleased in solo numbers by Schütte, MacDowell, Debussy, Korngold, Busoni, Schelling, Rachmaninoff, Cyril Scott and Grainger. The feature of the occasion was the playing of Mercaldi's "Marcia," which has been especially arranged for eight pianos by Mr. Tassetti. This number had to be repeated, so delighted was the audience.

MARTA SANDAL RORTVEDT IN RECITAL

On Tuesday evening, March 7, Marta Sandal Rortvedt was heard in recital at Central Christian Church. Her program included songs by Schubert, Schumann, Brahms, and French and Scandinavian compositions. Alice Hurn was the accompanist.

Emil Reyl Scores Marked Success as Conductor of Catholic Saengerbund

With the concert given at Yorkville Lyceum, the Catholic Saengerbund, a male chorus mainly composed of church singers, again demonstrated that it is one of the best choruses of the kind in New York City. Emil Reyl, who has conducted this organization since its inception twelve years ago, offered a program of unusual attractiveness. The chorus was assisted by a large orchestra, which opened the concert with a splendid rendition of Wagner's "Rienzi" overture.

The choruses (a capella) gave proof of the thorough training of this body of male singers, who responded to the slightest intimation of its leader. The numbers sung

with orchestral accompaniment impressed the audience with the vim and dramatic poise of the Catholic Saengerbund.

The soloists of the evening were Mary Hesters, soprano, and Ludwig Hoffmann, cellist. Miss Hesters, who is a pupil of the Reyl-Krahé vocal studios, scored a great success, especially with her rendition of "Elsa's Dream" from "Lohengrin," which she sang with orchestral accompaniment. She delivered this number with intense feeling and dramatic expression. Her other numbers were, "Widmung," Schumann, and "A Heart That's Free," by L. Robyn, in which numbers she proved to be a skillful interpreter of the different moods expressed in these songs.

At the close of the first part Mr. Reyl was honored with an ovation from his devoted singers. The president of the organization, Jacob Mattern, in the name of the singers, presented their esteemed conductor with a precious gold watch.

Mr. Reyl, really surprised, and moved by deep emotion, thanked his singers for this noble expression of appreciation and devotion, promising to bend all his energies to further the artistic development of the society.

Maigille Artist-Students Provide Enjoyable Recital Program

In the concert room of the Hotel Majestic, New York, on Tuesday evening, March 28, occurred one of the most attractive artist-student's musicales of this season. The program was furnished by Mrs. Franklin Hutton, soprano; Dorothy Maynard, soprano; Hilda Kathryn Schultz, contralto, and Clark Evans, basso-cantante, all of the Helene Maigille American School of Bel Canto.

It was a song recital which bore the stamp of professional work throughout. The participants knew not only the technic of singing, they were well schooled also in "stage business." They sang without notes easily, and with freedom from self consciousness. Mme. Magille's "afternoons" for mutual criticism have proved practical in this particular line as well as others.

Each pupil was a credit to the Maigille school of singing. An absolute freeness in tone production and smooth unforced phrases were conspicuous features. The distinct enunciation made the work likewise enjoyable. Mme. Maigille has a particular facility also in showing her pupils how to breathe and to sustain the tone on the breath. Some especially good work was noted in pianissimo singing.

The program was sung practically as given in the last week's issue of the MUSICAL COURIER, and for that reason is not repeated at this time. There was one exception, however, Corrine Schwartz, mezzo-contralto, who had been outside of the city for some time, returned too late to participate as announced.

The concert hall of the Hotel Majestic adapts itself well to these recital programs. A good sized and fashionable audience was in attendance.

London, *The Standard*, November 19, 1912: "... Three of the most remarkable young men in the world of music."

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LOS ANGELES ORCHESTRA PLAYS BERLIOZ, MACDOWELL AND WAGNER

Conductor Tandler Reveals Rare Ability as Builder of Finely
Balanced Programs—Orchestra Does Splendid Work
in Difficult Numbers

Los Angeles, Cal., March 28, 1916.

Berlioz, MacDowell and Wagner! Three names to conjure with, three names which, placed side by side on the same program, must insure an offering in which all of the elements of beauty, nobility and inspiration will obtain.

Such was the program of the fifth pair of concerts of the Los Angeles Symphony Orchestra, given at Trinity Auditorium, on Friday afternoon, March 24, and Saturday evening, March 25. The works given were the second "Indian" suite, the "Harold in Italy" symphony, the solo viola part played by Rudolph Kopp, and the "Tannhäuser" overture—an altogether unusual program, and one that does honor to the ability for the perfect balance of the orchestra's highly talented conductor, Adolf Tandler.

Apart from the mere beauty of the works given, this juxtaposition of the "Indian" suite and the "Harold" music furnished opportunities for comparisons of more than passing interest. MacDowell's highly chromatic painting of the febrile activities of barbarous life in "War Time" and the "Village Festival" is undoubtedly expressive of very similar scenes and emotions as those conceived by Berlioz in the "Brigands' Orgies," the last movement of his symphony. Both composers handled their material magnificently according to their lights and the epochs in which they lived.

And the divergences are wonderfully striking, brilliantly illuminating! The two works display the very innermost differences between the old manner and the new, not the classic and the modern—for the works of MacDowell belong as truly to the classic school as do those of Berlioz—but the past and the present. It would be a lesson to any student of composition, and no less so to any student of human nature.

But it is in the external form, and especially in the manner of instrumentation, that the greatest contrast appears. And, strangely enough, the more modern of the two works, although far removed from the influences of the contrapuntal school, is infinitely the more contrapuntal of the two. MacDowell gets his effects almost entirely by the wise and inspired use of modern (post-Wagnerian) orchestral counterpoint devices; Berlioz writes a pure allegro melody, arranged and instrumented in a manner that may have seemed complex to the musicians of his day, but is in reality signalized by the most extreme simplicity. This orgy is, in fact, a stirring melody for the strings arranged about as any writer of the epoch would have arranged it and instrumented also in like manner, except for the rather more frequent use of the brass, especially the valve trumpet, and the use of the harp as an orchestral instrument (is the harp used in this movement?). MacDowell's pieces are complex combinations for wood, brass and horns, screaming violin passages above, mutes freely used, bits of counter melody coming out of the center of things so unexpectedly and so elusively that the keenest ears and the keenest brain can only retain a vague memory of this canvas of brilliantly arrayed and strikingly combined tone colors. Berlioz was thought to have a gorgeous palette in his day, but how much more gorgeous is the palette which MacDowell used in painting his tone pictures!

And how deep is the understanding, the instinct, one has almost the temerity to say genius, of that young man whose name is Adolf Tandler, whose services Los Angeles has been so fortunate to enlist as conductor of its symphony orchestra! To have brought out in their true colors either one of these two works would have been a feat worthy of respect; to have given both their true value was mastery. Under the direction of Tandler this orchestra is becoming, has become, a great one, certainly the greatest in all this Southwest, and it is rapidly gaining public recognition outside of the city where it has its home.

Berlioz and MacDowell and, between them, Wagner—and, above them both, Wagner. Even the young Wagner, as we know him in this "Tannhäuser" overture, shows a mastery, a nobility, a formal completeness, that none other has attained. And for the playing of this overture it must be said that Tandler and his men brought out the fullness of its beauty. The orchestral balance in this interpretation was excellent, the middle parts heard where they should be, but not too greatly, without affectation. This overture, which was the last number on the program, was received by the public with much enthusiasm.

And now a word as to the soloist, Rudolph Kopp. Berlioz offered little enough for the soloist in this work. It is far enough removed from the concerto as recognized as being useful to the solo artist, and no wonder Paganini hesitated to play it. Especially in the last movement has the soloist little or nothing to do. He stands in a conspicuous and embarrassing position in the public eye, holding his instrument and listening to the others play. And out of

this embarrassment Mr. Kopp helped himself by composing a cadenza.

A liberty, you say?

A liberty that has oft been taken with greater works than this, and justifiable, in that it does, indeed, add to the effectiveness of the work. And Mr. Kopp's cadenza is a good one, an excellent one, well handled, and in fine accord and complete sympathy with the character of the whole. The one criticism that one would make is that this cadenza comes too near the end. The coda following it is all too short. Perhaps there is no other place where it can be placed, but it seems to me to weaken the dramatic close of the movement.

As to Mr. Kopp's playing, let me quote from the trenchant pen of Jeanne Redman in the *Los Angeles Times*: "The orchestra, with Rudolph Kopp as viola soloist, played Berlioz's 'Harold in Italy' dramatic symphony, and how they managed to fall in so completely with the mood of Byronic romanticism and melancholy is a marvel to me. That Berlioz should have composed music which is the very quintessence of the Byronic mood is remarkable enough; but that an orchestra of the present day could render the symphony with all the shades and nuances of the Byronic-Hamlet attitude is simply stupefying."

"This was the first time that I have heard Rudolph Kopp play as a soloist, and so accurately and readily did he drop back into the mood of a century ago that I sat listening to him with a strange conviction that I was 100 years older than he. The entire orchestra rendered the composition in its true colors, but the soloist actually looked the part of the unhappy Child Harold, and the morbid tones of his viola were startling in this day of the hard glitter of commercialism."

SEATTLE TONAL PARAGRAPHS

Seattle, Wash., March 22, 1916.

Seattle has been fortunate this season in the way of good concerts. Fritz Kreisler started the season for the visiting artists, and was followed by Galski, Gabrilowitsch, assisted by Mme. Gabrilowitsch, and Destinn, with Roderick White as assistant. Each of these concerts was attended by a large and an appreciative audience.

There is no local organization which can become such a booster for the advancement of music as a local grand opera company. This Seattle boasts of having in the Standard Grand Opera Company, composed entirely of local talent, with Mme. Hess-Sprotte as artistic director and Chas. Lagourgue, musical director. They have presented very capably this season the "Flying Dutchman" and "The Merry Wives of Windsor." They are booked for a week's run, beginning April 24, Gounod's "Faust," "Hänsel and Gretel" and "Freischütz" being announced.

The Philharmonic Orchestra has presented three regular concerts, with Alice Gentle, mezzo-soprano, and Theo Karle, tenor, among the soloists.

Alma Voedisch, the enterprising manager of the Boston Grand Opera Company-Pavlova Ballet Russe, renewed her many acquaintances in Seattle during the first week of March. She is exceptionally busy and enthusiastic over musical conditions throughout the West. She placed these two stellar attractions at the Moore Theatre for three performances each. Miss Voedisch is especially ambitious for her next season's work, and has some really big things in course of preparation.

All these concerts are well patronized. The one on February 16, with Theo Karle, Seattle product, as soloist, was so successful that the program was repeated the following day.

Popular concerts, at popular prices, are given Sunday afternoons in the Hippodrome. Local talent is generally featured for solo work at the popular priced concerts.

On January 25 the Choral Arts Club, under the capable direction of Ferdinand Dunkley, presented a very fine program of Russian music.

During the last few weeks, several choral and oratorial concerts have been given. The Amphion Society, under the masterful direction of Claude Madden, gave such a successful concert that their followers asked for another program to be given early in the spring.

On Wednesday evening, January 26, in Fischer Hall, Francis Armstrong, violinist, assisted by Romaine Hunkins, piano, and Ethel Murray, cello, presented to their friends a well balanced program. Smetana's trio, op. 15, and the first and second movements of Bruch's G minor concerto were the principal numbers.

Milton Seymour presented very capably in concert the Nordica Club, composed of some twenty-five young ladies.

January 26, Haydn's "Creation" was given by the Choral Society of the First Presbyterian Church under the direction of Arthur Bewell, with Anna Watson Bewell, soprano; H. T. Raymond, tenor, and Frank E. Snyder, baritone, assisting artists. The same was repeated on March 1 in Tacoma.

Claude Madden, violin, and Karl Tunberg, piano, gave their second sonata on the evening of February 25. Schu-

bert's G minor sonata and the Sjögren E minor were very cleverly rendered. The Sjögren sonata is a wonderful composition, and Mr. Madden had the honor of introducing this special Norwegian work in America. Karl Tunberg was never heard to better advantage than in his reading of the Beethoven piano sonata, op. 57. Especially was this so in the allegro and andante movements. The Wagner-Wilhelmj "Parsifal-Paraphrase," played by Mr. Madden, and two groups of songs sung by Mme. Grace Farrington Homstead, soprano, completed the program.

The Seattle Music Study Club, on March 14, presented in concert Odessa D. Sterling, a pupil of Josef Lhevinne. The program opened with Mozart's romanza in A major, followed by the Beethoven "Waldstein" sonata. The second group included the Brahms rhapsodie, op. 119, No. 4, and Gluck-Brahms A major gavotte. The program ended with numbers from Chopin and Liszt.

On March 9 at the Unitarian Church, a legendary Indian song recital was given by Louise Merrill Cooper. Kathleen Shippen, piano, and Phyllis Bieber, violin, assisted.

The Fine Arts Society has given, on Sunday afternoons, a series of chamber music programs, which have proved to be quite popular with the music lovers of Seattle. Francis Armstrong's quartet opened the series with works from Mendelssohn and Tchaikowsky on February 27. Claude Madden and Karl Tunberg gave Sjögren's E minor sonata. March 5, Leonora Friedland and the writer played the César Franck piano-violin sonata, and on March 12 Vincent d'Indy's trio, op. 29, was played by Chas. Lagourgue, clarinet; Ethel Murray, cello, and Leone Langdon, piano.

ERNEST E. FITZSIMMONS.

Double Quartet Makes Successful

Appearance at Portland, Ore.

445 Sherlock Building,
Portland, Ore., March 23, 1916.

A double quartet, directed by John Claire Monteith, made its first appearance last week. The new organization, which created a deep impression, is composed of Jane Burns Albert and Mrs. Herman Politz, sopranos; Lulu Dahl Miller and Delphine Marx, contraltos; Norman A. Hoose and Joseph P. Mulder, tenors, and Hartridge Whipp and John Claire Monteith, baritones. They are numbered among the city's best talent.

FERDINAND DUNKLEY PLAYS

Ferdinand Dunkley, organist of the First Methodist Church, Seattle, gave a fine organ recital at Reed College, on Monday evening, March 20. His program was made up of works by Bach, Liszt, Reubke, Federlein, Cadman-Dunkley, Borodin, Reger and Willan. The recital took place under the auspices of the Oregon Chapter of the American Guild of Organists (William Robinson Boone, dean).

NOTES

Mrs. B. E. Tait, the able business manager of the Portland Symphony Orchestra, left last week for Toronto, Chicago and New York City. She will return to Portland next summer. Mrs. Tait formerly represented Myrtle Elvyn, the pianist.

William H. Boyer, Portland's new supervisor of music in the public schools, is a very busy man. Mr. Boyer, who is giving much satisfaction, has jurisdiction over sixty-four schools.

Soloists at recent events have been George Wilber Reed, tenor; Dent Mowrey, pianist; Hazel Johnson, harpist; Gertrude Ost, soprano, and Francis Richter, organist.

Elizabeth Spencer, the Eastern soprano, recently gave a private recital in the White Temple. Harold Lyman, flutist, assisted.

Ciccolini, the European grand opera tenor, is singing at the Orpheum (vaudeville) Theatre.

R. L. Metcalfe, organist, recently of Spokane, Wash., is a newcomer.

JOHN R. OATMAN.

HALLE, GERMANY.—"Das Narrengericht," a "Sing-komödie," in two parts, book by Otto Anthes, music by Paul Graener, was produced for the first time on any stage in the Halle Stadttheater on February 20. The music is said to show considerable individuality of style and the work was well received.

KARLSRUHE, GERMANY.—"Der Vampyr," a romantic opera by Heinrich Marschner, was revived at the Court Opera at Karlsruhe on January 25. At the same house Felix Weingartner's "Genesis" had its first Karlsruhe performance on February 20.

GOTHA, GERMANY.—On February 16, Gotha, the principal city in Thüringen, heard its first performance of Strauss' new "Alpine Symphony," played by the combined Gotha and Meiningen orchestras, under the leadership of Alfred Lorenz.

Some Press Opinions of Cecil Fanning

Cecil Fanning, singer, poet and artist, arrived in Los Angeles from the East Friday, in company with Mr. and Mrs. H. B. Turpin, and they are now domiciled at Hershey Arms for a stay of generous length. Mr. Fanning won a great triumph here by his art and personality during his previous visit last year, and his return, as is that of the Turpins, who are charming people, is heralded with acclaim. He had phenomenal success on his recent tour throughout the East. His first appearance in 1916 in California will be in the Romanesque Room at the Green (Pasadena) tomorrow afternoon. Mr. Fanning represents Ohio artists in sculpture at the great California Exposition, the pedestal chosen bearing upon it the legend, "Le Chanteur, portrait bust of Cecil Fanning, the singer-poet of Ohio, by M. E. Cook." It is a remarkable piece of work, happily combining sculpture, poetry and music, and stands for one of the greatest honors ever bestowed upon a singer in America.

Their arrival will immediately start a continual round of entertainments, social and artistic, for the trio of visitors. . . . The Sunday Times, Los Angeles, March 10, 1916.

CECIL FANNING RECITALS.

A high class artist will also be heard here during the month of April in Cecil Fanning, who is to give two recitals at Trinity Auditorium, April 11 and 24.

One of his programs will probably be devoted to Shakespeare songs in token of the anniversary date of the great dramatist occurring during April.

Mr. Fanning is to remain in Southern California until late in the spring, filling concert engagements in this locality and in the north. He is counted among the dozen male singers who are constantly in demand, popular with the general public and musical as well.

Among the other appearances scheduled in this vicinity are various ones before the Saturday Club in Sacramento and the High School at Long Beach. He will give a recital tomorrow night at the Green, in Pasadena, and was heard in one yesterday morning at the same hotel.

H. B. Turpin will be at the piano on all of these occasions.—Los Angeles Sunday Times, March 26, 1916.

CECIL FANNING WITH TROY VOCAL SOCIETY.

Those attending the Troy Vocal Society concert on Thursday evening are unanimous in the opinion that it was one of the best ever presented both on the part of the soloist and society. Mr. Fanning certainly has developed remarkably since his appearance here a year

ago, which is also true of the Vocals.—Troy (N. Y.) Record, March 11, 1916.

. . . . The assisting artist was Cecil Fanning, baritone, who scored such a pronounced success on the occasion of his appearance here a year ago. . . . Mr. Fanning has a baritone of peculiarly vibrant and mellifluous character and possesses a wide register that permits him at times to soar with almost tenor wings. It is a nimble voice, never ponderous, but powerful and very expressive. The singer met with great favor, being obliged to respond to several encores. The air from "Herodiade" was beautifully rendered and displayed the full tonal power of the singer and a modulation that revealed the artist. "Springtime" was exquisite and "Auftrage" and "Teufelslied" were marvels in dexterity of tone manipulation and enunciation. As an encore number he gave "A Song of India," Russian, by Rimsky-Korsakoff. It was very effective in its quiet phrasing.

. . . . Mr. Fanning's concluding group consisted of. . . . The first two brought to the fore the dextrous twist of the voice and gift of expression that stamp Mr. Fanning as out of the ordinary when it comes to the baritone voice as a class, and the interpretation was unique and altogether delightful. "Thine Eyes," which is the work of William L. Glover, the Vocal Society's talented accompanist, is a beautiful bit of melody, simple and rich in its full tones and sentiment. H. B. Turpin, who plays Mr. Fanning's accompaniments, gave way to Mr. Glover for this song. The applause was hearty and was meant for both singer and composer. "March Call" has some of the lil of "Will o' the Wisp" and pleased greatly. An encore number, "No, No, John," old English, became "one good turn deserves another," for the audience would not be satisfied until Mr. Fanning once more appeared. This time he gave "Mammy's Song," written for him by Harriet Ware. It was a mighty taking lullaby, and most sweetly sung.—The Troy Record, March 10, 1916.

. . . . The society was assisted by Cecil Fanning, a young baritone, whose previous appearance in this city brought him into favor. Mr. Fanning has a voice of considerable size and of pleasing quality, but the most noticeable thing about him is the trained skill with which by that voice he produces a great variety of musical effects. These are not merely mechanical, but are imbued with intelligent sentiment and with discriminating taste. The singer is under much obligation to his teacher and accompanist, H. B. Turpin, who has no trouble at all with the piano and plays the difficult music as if it were "so easy." Mr. Fanning's first song group included a well delivered air from "Herodiade," Grieg's somewhat labored "Springtime," the "Auftrage" of Schumann, sung with excellent vivacity, and a big breathed "Teufelslied," by Haile. On recall Mr. Fanning gave "A Song of India," by Rimsky-Korsakoff. The second cluster of melodies for the baritone opened with two old French songs. Here the singer was very happy, a genuine comedian, and he added to lingual limberness digital dexterity. In other words, his hands assisted his mouth. A very proper thing to do, for gesticulation to aid musical delivery is as appropriate as in the spoken drama. These jeux d'esprit were followed by an Irish song (though Monsieur Fanning is in temperament more Gallic than Celtic) and a stirring and robustly declamatory "March Call," written for Mr. Fanning by Francesco de Leone. A specially important feature of this group was the singing of Mr. Fanning of "Thine Eyes," a composition by William L. Glover, the Vocal Society's very competent accompanist. The composer and the worthy composition received from the audience a welcome that indicated the general esteem and admiration in which Mr. Glover is held. . . . —The Troy (N. Y.) Times, March 10, 1916.

Minna Kaufmann Gives Last of a Series of Composers' Musicales

A delightful musicale was given recently in the Carnegie Hall studios of Minna Kaufmann, who presented a program of compositions by Marion Bauer, the composer, at the piano. The large number of guests included many people well known in musical and social circles and admiration for the hostess as well as for the artist was lavished upon Mme. Kaufmann. Those who shared the program in addition to Mme. Kaufmann were Una Fairweather, a contralto who has recently returned from Italy, and Jackson C. Kinsey, the talented baritone of the Lafayette Avenue Baptist Church, of Brooklyn, both of them excellent singers.

Miss Bauer has a long list of songs from which to choose and her versatility was proved by the wide variety of styles presented. Miss Fairweather, who opened and closed the program, sang "Nocturne," "Light" and "The Last Word," the last named being especially suitable for her brilliant and luscious voice. The last two numbers were "Star Trysts" and "Youth Comes Dancing O'er the Meadows," both of which have been frequently heard by sopranos.

Mr. Kinsey was heard in two groups, one preceding and the other following Mme. Kaufmann's selections. He sang with splendid interpretative powers and a well poised manly voice "Coyote Song" and "Red Man's Requiem," both of which were thoroughly Western in atmosphere and bold in line. Three of the most beautiful songs of the program were "A Little Lane," "Over the Hills" and "Phyllis," which he sang with convincing charm, repeating "Phyllis."

Mme. Kaufmann's singing of "Send Me a Dream," "Only of Thee and Me," "Were I a Bird on Wing" and "The

Linnet Is Tuning Her Flute" called forth continued requests for repetitions, as each song seemed especially suited to her lovely voice and style. This was the last reception of this season.

Helen Stanley's Artistic Singing Delights Cincinnati

Helen Stanley sang with the Cincinnati Symphony Orchestra on March 24-25, having been summoned by wire at the eleventh hour to fill the engagement. The soprano met with the same success that has attended her efforts wherever she has been heard throughout the season. She sang arias from Debussy's "L'Enfant Prodigue" and Charpentier's "Louise," and as an encore one from "Carmen."

"She gives an instant impression of operatic vocal stature and stellar calibre with her pure well-rounded tones, her smoothly polished inflections, and her dramatic emphasis," was the tribute paid by the Commercial-Tribune. "Especially in her 'Depuis le jour' is there an exquisite sweetness and beatific soulfulness that are enchanting."

"Miss Stanley sang with great dramatic intensity and with a particularly fine art of vocalization," declared the critic of The Enquirer. "Her voice is adequate and of a lovely quality, but her greatest asset lies in the artistic manner in which she handles it. Her singing of the Debussy aria revealed this in a very striking manner. She never sacrifices beauty for mere bigness of tone. She became an instantaneous favorite, and to the persistent recalls of the enthusiastic audience, responded with the Micaela Prayer from 'Carmen.'"

"Miss Stanley merits thanks," said The Times-Star. "Her reception was all that the fondest artist's heart could desire, and it was enthusiastic to a degree which woke the formal atmosphere of a symphony concert to unusual fervor."

HUNTSVILLE, ALA.—Neida Humphrey, a former pupil of Mr. Caruson, of this city, recently sang to a crowded audience under the auspices of the Arts National Club. The announcement that Miss Humphrey was a member of the Metropolitan Opera Company added interest to the young lady's appearance, but her fine singing was the cause of the prolonged applause she received.

AUGUSTA, GA.—The Apollo Quartet, Messrs. Haines, Cooper, Muller and Zeigler, sang at a Martha Washington musicale and party in the parish house of the Church of the Atonement. Solos and duets for voice, and piano and violin numbers were also on the program.

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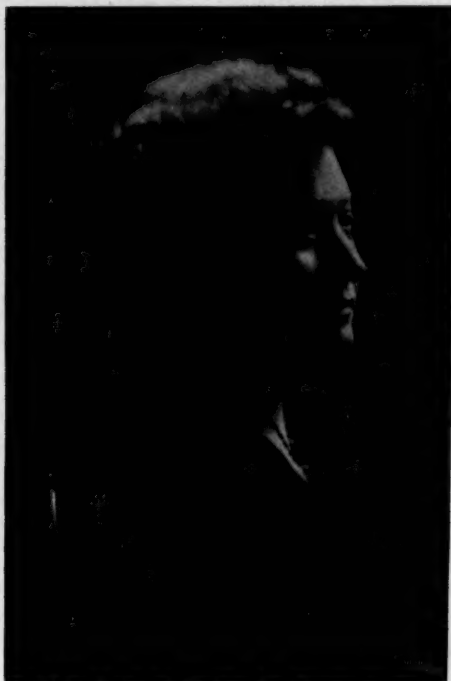
SEASON OF 1916-17

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ETTA EDWARDS' SUMMER PLANS

Distinguished Vocal Instructor Will Teach in Boston During July and August

Because of repeated requests from pupils in Boston and vicinity, Etta Edwards has decided to spend July and August teaching in her former studios, Steinert Hall, Boston, Mass. During a recent visit to Mme. Edwards' St. Louis studio at 4000 Delmar Boulevard and listening to some of the lessons, one thing that particularly impressed the writer was the extreme care with which she works for uniformity of tone quality and the smoothness and beauty of color acquired through the skillful alliance of the words with the tone. After a certain understanding of breath control is attained and the general conditions necessary for legitimate artistic tone have become somewhat of a habit, Mme. Edwards insists upon what she terms an intermediate stage of the work where word formations are studied phonetically and many exercises for



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ETTA EDWARDS.

the application of same must be mastered before the pupil is allowed to sing a song.

Among Mme. Edwards' former pupils who are splendid examples of artistic singing based upon the principles as taught by the famous Italian maestro, Delle Sedie, are Frederic Martin, oratorio basso, who for years has been considered the foremost "Messiah" singer in this country, and Mrs. Martin, who in her line of work is as unique as her gifted husband and whose New York studio is filled with earnest students from all over the country.

Among others from Mme. Edwards' studios are Louise le Baron, who has made a name in English grand opera; Mme. Newman, of New York City, who several seasons ago made her debut at the "Oper Komische," Berlin; Anna Louise Week, who has recently opened a studio in Chicago; Nellie Vining, located in Los Angeles, Cal., who is doing splendid work as teacher and church singer. Among Mme. Edwards' St. Louis pupils who are becoming somewhat known are Hettie Scott-Gough, Rosalind Pero, Frank H. Spahn and William Johns. A few of Mme. Edwards' St. Louis pupils who desire to continue study during the summer will accompany her to Boston. A villa on the North Shore has been leased, where study and recreation will be combined. MAY BIRDIE DITZLER.

S. Constantino Yon's Pupils Score

The last of a series of five musicales given for the benefit of the Brooklyn Music School Settlement, took place on Friday morning, March 31, in the grand ballroom of the Hotel St. George, Brooklyn, before a very large and select audience.

Olive Carey Owens, soprano, and Giulia V. Grilli, mezzo-

soprano, two artist pupils of S. Constantino Yon, rendered an unusually attractive program.

Miss Owens, who possesses a beautiful voice, charmed the audience by her artistic singing of "Fior di Vaniglia," Signorini; "O Bocca Dolorosa," Sibella; "Stornello," Sinigaglia; "Berceuse," Gretchaninow; "Train des Amours," Grieg; "Romance," Debussy; "Si les Fleurs avaient des Yeux," Massenet; "Morning Hymn," Henschel; "Will o' the Wisp," Spross; "The Star," Rogers; and bird song from "Pagliacci," Leoncavallo.

Miss Grilli's voice was heard to excellent advantage in "Voi che Sapete," Mozart; "Segreto," Tosti; "Pourquoi," Chaminade; "The Bitterness of Love," Dunn; "Dawn in the Desert," Ross; and "Mon coeur s'ouvre a ta Voix" (from "Samson and Delilah"), Saint-Saëns.

The concert closed with a duet from "Madame Butterfly," beautifully sung by Misses Owens and Grilli.

S. Constantino Yon's accompaniments as usual carried an important part in the successful results of the concert.

McClellan's "Rosary" Registration

Schumann-Heink's recent professional visit to Salt Lake City gave Professor McClellan opportunity to play an unusual accompaniment to "The Rosary," which leads a prominent citizen of that city to write to the MUSICAL COURIER as follows:

Salt Lake City, Utah, March 25, 1916.

Editor, New York Musical Courier:

DEAR SIR: Your interest in this city and its musical status has led me to be so bold as to send you the registration, as arranged by our noted organist, Prof. J. J. McClellan, of Nevin's "Rosary," and played by him on the Tabernacle organ, as accompaniment to Mme. Schumann-Heink's singing, on the occasion of her last visit to this city. The great contralto was so delighted with the accompaniment that she all but grabbed the organist to her ample bosom, with expressions of pleasure and congratulation that were heard some distance. A description of the registration of this accompaniment, never before printed, is as follows:

Organ, four manual, sixty speaking stops. First stanza, opening, all strings, aeoline, viola, celeste and salicional in the swell, using the super octave coupler to secure additional brilliancy.

Second stanza, repetition of the above, except that the right hand plays the harmonic flute obligato, as the composer has arranged in his piano solo. Then on the word "Cross" in "And there a cross is hung," is given full orchestral coloring, that is, full swell coupled to the full choir with a short staccato eighth note chord on the great, to which the solo, choir and swell are coupled, coming down to a "piano" in the choir organ as the stanza ends.

Third stanza, same combination in the right hand as in the first stanza, with vox humana added, again using the super octave coupler, thus securing the shimmering effect of many violins united; the accompaniment being on the choir organ, disconnected from the swell organ, the following choir stops being used, melodia, geigen principal, violoncello and quintadena. This continues through the movement until the words "And strive at last to learn," when the choir and the swell are coupled, and the open diapason and oboe added. A tremendous crescendo is then worked up on the great as the 3-4 note chords are played and the singer reaches D flat at the word "Cross," the climax reaching its height in the next measure on the word "Sweetheart." Here a sudden break is made, the last two measures being played on the swell, with the super octave coupler off, the swell box being gradually closed during these last two measures. The 32 foot pedal, sounding the loud D flat which comes on the second beat of the last measure makes a very sonorous ending.

ROBERT J. JESSUP.

Sibyl Sammis-MacDermid, Soloist with American Symphony Orchestra of Chicago

Sibyl Sammis-MacDermid sang with her customary success at the first of the series of Sunday afternoon concerts given by the American Symphony Orchestra, Glenn Dillard Gunn, conductor, in Chicago. Excerpts from the critical reviews concerning Mrs. MacDermid appear below:

... Sibyl Sammis-MacDermid, soprano, sang the "Tannhäuser" aria with excellent tone and admirable dramatic effect.—Chicago Tribune.

... Of the three soloists it was possible to hear for the purposes of this review only Mrs. MacDermid. That artist sang the aria from Wagner's "Tannhäuser" with considerable spirit and with good understanding of its message.—Chicago Herald.

... Sibyl Sammis-MacDermid sang "Dich Theure Halle" with authority and firm tone and was recalled several times to bow to the applause.—Chicago Post.

... Sibyl Sammis MacDermid, the well known local soprano, sang Wagner's "Dich Theure Halle" with splendid volume and tonal resonance.—Chicago American.

... Time permitted the hearing only of Sibyl Sammis-MacDermid in "Dich Theure Halle," from "Tannhäuser." If this was a fair sample, the enterprise deserves still more commendation, for the number was brilliantly and beautifully sung. Personally, Mrs. MacDermid was a picture to gladden the eye; artistically, she dis-

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played a voice of unusual beauty, purity and power, winning personality, sympathetic insight into the number, and expert knowledge of how to project it.—Chicago Journal.

... They gave fully efficient support to Sibyl Sammis-MacDermid's singing of "Dich Theure Halle," from "Tannhäuser." The aria was delivered with skill and effect; Mrs. MacDermid's voice has in the last few years developed into one of the best sopranos in the city.—Chicago News.

Crespi Plays with Composer Soro

Valentina Crespi, the Italian violinist, assisted the South American composer, Enrique Soro, at the recital of his



VALENTINA CRESPI,
Italian violinist.

compositions given at Carnegie Hall, New York, under the auspices of the Pan-American Committee of the American Symphony Orchestra.

The New York Times said of this: "Miss Crespi's playing of the violin numbers, accompanied by the composer, was excellent."

Culp-Grainger Recital

The joint recital of Julia Culp, Lieder singer, and Percy Grainger, pianist, in Carnegie Hall, on Tuesday afternoon, April 11, will no doubt attract a large audience. This will be the first time Mme. Culp and Mr. Grainger have ever appeared in joint recital in New York, and the prominence of the two artists has created marked interest in musical circles. Also this concert is for the benefit of the Wilson Industrial School for Girls. Mr. Grainger's part of the program will be devoted to compositions by Brahms, Chopin, Schumann and Liszt. Mme. Culp will sing numbers by Schubert, Brahms, Carpenter, Rowland and Horn's famous "I've Been Roaming."

SELMA, ALA.—Mrs. Augustus Rothschild has been elected president of the Selma Music Study Club for the ensuing year. Mrs. W. C. Ward is vice-president and Annelu Burns is corresponding secretary. The other officers are Mrs. Bowie Smith, recording secretary; Mrs. L. K. McVoy, State secretary; Margaret Thomas, librarian. Mrs. W. W. Harper and Mrs. McVoy constitute the executive board.

BUDAPEST.—Ernst von Dohnanyi, the well known pianist and composer, now of Berlin, has been offered a professorship at the Academy of Music in this city.

MAUD ALLAN :- 1916-1917

THEODORE SPIERING, AN ARTIST OF VAST EXPERIENCE

Violinist, Quartet Leader and Orchestral Conductor Are Phases of His Rare Musicianship

Theodore Spiering, violinist, quartet leader and orchestral conductor, is an artist who has had an unusually broad experience in all that belongs to violin playing.

To begin with, his father was an excellent musician, who did everything in his power to foster his son's talent and to give him the best possible instruction that was to be had, not only in his birthplace, St. Louis, Mo., but also in Cincinnati and Berlin.

No better and briefer account of Theodore Spiering's career as student and artist can be written than was published in the "Proceedings of the Music Teachers' National Association" in December, 1915. When the *MUSICAL COURIER* representative called on the violinist last week and asked for a few biographical details which might be of interest to the readers of this paper, Mr. Spiering opened the M. T. N. A. book at the "Report of Orchestra Conference" and pointed out a page written by Adolf Weidig, who wrote as follows:

"Spiering and I have been friends since 1892, when we began musical life together in Chicago. He was born in St. Louis, where his father was one of the sincerest musicians of his time. The reverence for the beauty of chamber music that was instilled by his father was further fostered and trained by Schradieck, of Cincinnati, so that when he went to Berlin for study he was already finely equipped with an understanding of the great composers of whom Joachim and his associates at the Hochschule were considered authoritative exponents. In 1892 he came to Chicago. . . . We formed the Spiering Quartet, in our travels visiting almost every State in the Union. From 1903, when Spiering joined the staff of the Chicago Musical College, he had the chance to disclose his talent for conducting, which led to many engagements. In 1906, when he went to Berlin for an indefinite stay, his fame as violinist and conductor was quickly established. So, in 1909, it is not strange that Mahler engaged him as assistant conductor of the New York Philharmonic Orchestra. His triumph as substitute conductor during Mahler's fatal illness is a familiar story. Yet, in spite of this, no place opened for him here, and he was again forced to return to Europe. Except for the great war, we might have lost him forever."

This appreciation of Theodore Spiering by Adolf Weidig is substantially correct. But Mr. Spiering was not forced to return to Europe. He went back to Berlin of his own free will because he liked the life in the Prussian metropolis and had already experienced the friendliness of the Berlin public for his playing. He was also favorably known to the French, English and Belgian public as a solo violinist of sterling merit. His career was more brilliant than ever and his services as quartet leader and violin soloist were in constant demand until the present war disturbed the whole world and caused a great number of American musical artists to turn their faces homeward.

At the present moment Mr. Spiering hardly knows what his plans for the future are. He is in the first rank as a violin virtuoso and has proved his worth as a conductor. Both careers are attractive to him and he will fol-

low the best one that comes first. The two ideas are always stirring for supremacy. As a conductor, of course, his long experience as a quartet leader would be of great value. As a violinist he could still continue his quartet work. In this connection it is interesting to learn that Mr. Spiering has given 400 quartet concerts in America. His training and experience both as quartet leader and conductor have a great influence on his interpretation of violin classics. Mr. Spiering has come to hear and to interpret all music from a conductor's point of view. He cannot look upon music entirely from the standpoint of the violinist. It is this broad, polyphonic conception of music which makes this violinist's interpretations so intelligent and elevated in style. His solid musical attainments make it impossible for him to tolerate the tricks



Photo by Breitkopf & Härtel, Berlin.
THEODORE SPIERING.

and displays which often mar the performances of many violin virtuosos who are violinists only and not profound musicians in any sense of the word.

It was from Joachim that Theodore Spiering learned best how to analyze the technic of bowing. Now, bowing to the layman means only the mechanical means of making the strings vibrate. But the violinist knows that the proper use of the bow means more than tone, important as that is. Correct bowing means correct phrasing of the musical composition that is being interpreted. Mr. Spiering teaches his pupils primarily the phrasing of the composition and makes the bowing subservient to that end. This statement, of course, refers only to advanced pupils who have acquired the skill necessary to perform whatever is demanded. The violin world would lose a valuable artist and teacher if Theodore Spiering devoted himself to conducting. But, at the same time, there is no question but that a soloist who has played all the standard orchestral works under the direction of such conductors as the strict Theodore Thomas and the interpretative genius, Hans von Bülow, is far better prepared to interpret these works than are a good many musicians who aspire to be conductors without having had any practical orchestral experience. The mention of Bülow, who was both a master pianist and a famous conductor, suggests the thought that

Spiering himself might find it to his advantage to be a solo violinist and a conductor as well. No doubt many of the conductors of today would give piano recitals or violin recitals if they had the technical skill that Theodore Spiering has. On the other hand, Joseph Joachim, who was Mr. Spiering's chief instructor, was probably more famous, toward the end of his career at any rate, as a quartet leader than as a solo violinist. To be able to do three things well seems to be Theodore Spiering's only cause for worry. Too many aspiring artists fail because they can do no one thing well enough!

Lincoln Musicians Entertain at Rotary Club Event

By courtesy of the president, Willard Kimball, artist-students and members of the faculty of the University School of Music, Lincoln, Neb., presented a well balanced program, designed to entertain as well as to provide cultural benefit, before a distinguished audience at the Rotary Club banquet, given recently at the Lincoln (Neb.) Hotel.

As a clever introduction, the folksong class under the tutelage of Lillian H. Polley, gave a charming exposition of French folk singing and dancing. Ernest Harrison, of Sidney Silber's piano class, played the Chopin "Berceuse," op. 57, and op. 66, "Impromptu Fantasia" beautifully. A suavity characteristic of his instructor's pianism was evident, and an interesting interpretation.

Homer Compton, who studies with H. Kirkpatrick of the faculty, is gifted with an unusual tenor voice, which has been made a decided asset by proper cultivation. His group was devoted to Homer and Ashford songs and was a musical delight.

Don Berry's trumpet solo gave a touch of pleasing novelty. Mr. Berry, a serious student of theory in John Rosborough's class, is working toward adding to trumpet literature in the future, by way of contributing good solo numbers of his own composition.

The "Garden Scene" from "Faust" was given an interesting reading by Altanius Tullis and Homer Compton, also from Mr. Kirkpatrick's studio.

The musical climax to the evening was the violin group by Carl Steckelberg, with Mrs. Steckelberg at the piano.

His breath of tone, his subtle mastery of art, gave the tone of distinction needed to close the program. His "Hungarian Dance" (Brahms-Joachim) was done with facility, and the two favorite Kreisler numbers received an ovation.

From the dramatic department came John T. Prince, an interpreter of fine ability. His reading of "Spell of the Yukon" gave great pleasure.

New Educational Plan of the Chicago Opera Association

The following letter was sent out to all the Woman's Clubs in Chicago and vicinity during the past week and already is meeting with hearty response:

Cleofonte Campanini, general director of the Chicago Opera Association, in the formation of plans for the 1916-17 season, is preparing for an educational department which will be of especial aid to women's clubs and schools.

This department will be in charge of Mrs. Marx E. Oberndorfer (Anne Shaw Faulkner) who, with Mr. Oberndorfer, assistant conductor of the German forces of the company, is well known as an authority on opera.

The department will aid clubs in arranging opera programs and courses of study; also furnish information regarding the new operas as well as of the standard works to be presented by the company.

It is Mr. Campanini's purpose to give Chicago the greatest season of grand opera which America has ever known. In addition to the usual repertoire in French, Italian and German, the "Ring of the Nibelungen" and "Parsifal" will be repeated. The novelties will probably include "Boris Godunoff," "Königskinder," "Aphrodite" and "Die Meistersinger."

Anxious to make it possible for all club women to hear these works, Mr. Campanini has arranged for special blocks of seats which will be sold to club members at reduced rates. To clubs taking advantage of the proposition the company will send Mr. and Mrs. Oberndorfer to present as an opera musicale one of the great operas to be heard during the season.

If your club is interested we will be pleased to send Mrs. Oberndorfer to one of your meetings this spring that you may be fully informed of our plan.

Kindly fill out the enclosed form and return at your earliest convenience.

Yours very truly,
CHICAGO OPERA ASSOCIATION,
(Signed) H. M. JOHNSON, secretary.

New Firm's First Concert

The first concert—a highly successful one—given under the direction of the new managerial firm of Spizzi & Campanari was that of Edmund Grasse, the blind violinist, which took place at the Princess Theatre March 27.

VENICE, ITALY.—Notwithstanding the exposed position of Venice, so near the Italian front, which subjects the city to occasional unwelcome visits from Austrian airmen, there has been a lively and successful opera season at the famous old Teatro Rossini.

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MR. FRUTCHEY'S ARTICLE

[Several weeks ago the *MUSICAL COURIER* printed an article by Frank Fruttchey, the Detroit organist, pianist, vocal coach and lecturer, and Mr. Fruttchey's essay, called "The Break in the Voice," appears to have called forth some protest in various directions. The *MUSICAL COURIER* publishes the expostulatory letters without comment, as Mr. Fruttchey is well able to take care of himself in any controversy.—EDITOR'S NOTE.]

To the *Musical Courier*:

New York, March 26, 1916.

I cannot make head or tail of the article, "The Break in the Voice," which you published recently. The language is involved and evasive and the author evidently intended to hide rather than to reveal his meaning. Such writing is not of the slightest use for it does not instruct, and it does not even give one a chance to agree or disagree with it, for one does not know what the author is trying to get at. He must have believed with the Frenchman who said that "language is given to us so that we can conceal our thoughts." Mr. Fruttchey has a rush of words to the head. Why not use them to give us a definite idea or two? We are all willing to learn, but we must first be convinced in clear and simple idioms that our instructor has something to teach. Can you not ask Mr. Fruttchey to translate his article into English? Thanking you in advance,

Very respectfully yours,

(Signed) B. H. ALEXANDER.

Philadelphia, March 23, 1916.

To the *Musical Courier*:

Did Frank Fruttchey hear all the singers before the public, before he penned that statement in the first paragraph of his mysterious Henry James-like article, "The Break in the Voice," published in the current issue of the *MUSICAL COURIER*?

He also says there is not a singer in this country who has an even scale.

I could name many such offhand.

Of the writing of meaningless words about the voice there is no end and much reading of them is a weariness unto the flesh.

It was decidedly refreshing to read afterward in the same issue, that very sane and able article by Otto Simon, entitled "Poetry, Singing, and the Upper Resonance."

Very truly yours,

(Signed) EDWIN EVANS.

Chicago, Ill., March 28, 1916.

To the *Musical Courier*:

In last week's *MUSICAL COURIER*, on page 35, appeared an article headed "The Break in the Voice." A friend who reads the *COURIER* from time to time sends me the following comment:

"I have read 'The Break in the Voice,' and am still somewhat dazed. It is probably a classic, and, like classical music, requires a specially trained organism to understand and appreciate it. I will not venture to express an opinion until I have read it once more and when my mind is absolutely clear and fresh. This has been a strenuous day for me and I feel that I want to feed my mind tonight with something of a lighter character. One peculiar circumstance I want to tell you, however. It is twenty years or more ago since I read or thought much about 'Gulliver's Travels,' and if I had been suddenly asked to tell about them my account would have been quite meager and hazy. Yet, after I had read a few paragraphs of the 'Break in the Voice,' a picture from this interesting narrative popped into my mental vision and would not down throughout the rest of the reading. It was a picture that showed Gulliver in a workshop in a certain group of advanced (?) philosophers, gazing in wonder at a remarkable machine, in which were fastened in some way all the words of the language, with a mechanism through which by the turning of the crank successive combination of words would appear before the eyes, and when any of the combinations of words presented any semblance of meaning they were recorded by these astute philosophers in a book prepared for that purpose as the acme of human wisdom! I do not want to say without further study that the 'Break in the Voice' is just a lot of words thrown together, but the fact that its reading unconsciously called up this long forgot-

ten picture of the 'Machine of Wisdom' is at least suggested."

I am sending you the foregoing because I think it will tickle your sense of humor. When I myself read this article, my sub-consciousness seemed to give me the impression that this article was printed because it would appeal to the humorous side of a limited number of intelligent readers.

I am convinced that a subtle joke was intended upon the readers of the *MUSICAL COURIER*, for I, too, have read this article, and can make nothing out of it except that it appears to be a philosophic jumble.

Very truly yours,

(Signed) A. D. BOLENS.

Wilfred Glenn's Singing Arouses

Enthusiasm of the Press

Wilfred Glenn, whose magnificent bass voice and thorough musicianship invariably win and hold the genuine admiration of his audience, has been engaged to appear as soloist at the music festival to be held in Worcester, Mass., next fall. As an oratorio singer he is especially well known. The following are a few of the many favorable opinions which have been expressed in the press of this country regarding his singing:

If any modicum of excellence displayed by one of the three soloists is to be mentioned, that mention must fall to Mr. Glenn. From first to last his singing was of the highest order. Not for several years have Poughkeepsians listened to a male singer to be compared with him. His rendition of the various solo parts was characterized throughout by excellence of interpretation, tonal qualities and voice. —Poughkeepsie (N. Y.) Enterprise.

Wotan's "Abschied" was rendered by the splendid American basso, Wilfred Glenn. His German diction was especially praiseworthy. —New York Staats-Zeitung.

Wilfred Glenn displayed his magnificent bass voice in Wotan's "Abschied" with great brilliancy, and his deep toned utterance was awarded enthusiastic applause. —New Yorker Herald.

Wilfred Glenn, a splendid Wagnerian singer, sang Wotan's "Abschied" with orchestral accompaniment in a manner that evoked from his audience really enthusiastic applause. In this selection his full voice displayed itself to the best advantage, to the joy of a delighted audience. —New York Deutsches Journal.

Mr. Glenn's interpretation of the inspiring bass solos was one of the pleasures of the evening. His work was characterized by splendid breath control, authority, sonority and splendid vocal qualities. And for once the aria, "Why Do the Nations So Furiously Rage Together?" was sung as it should be—with conviction. —Pittsburgh (Pa.) Dispatch.

Wilfred Glenn captivated the audience with his singing. He sings with depth of tone, delightfully plain enunciation and sympathetic tone qualities. In the "Tannhäuser" aria he was at his best, singing with vibrant intelligence and understanding of mood. An unsatisfied audience demanded encore after encore. —Troy (N. Y.) Record.

Mr. Glenn's bass voice was of sonorous quality, but flexible enough to meet the taxing demands of the solos which fell to his share. He gave the "But Who May Abide" with fine emphasis and the "Why Do the Nations Rage?" at a spirited tempo that he never blurred, despite the pace. The air, "The Trumpet Shall Sound," was also magnificently done. —Lowell (Mass.) Courier Citizen.

Lucy Gates Assists Waldorf-Astoria Orchestra

The Waldorf-Astoria orchestra of fifty musicians, Joseph Knecht, conductor, gave a concert on Sunday afternoon, April 2, in the grand ballroom of Hotel Waldorf-Astoria, New York, before a large and select audience.

Lucy Gates, soprano, assisted.

Under the able guidance of Mr. Knecht, the orchestra performed Weber's "Oberon" overture; "Waldweben," from "Siegfried," Wagner; prelude to "Lohengrin," Wagner; suite from "The Atonement of Pan," Hadley; "Irish" rhapsody, Herbert; and overture "Solenelle," by Tschai-kowsky. Even, well balanced and effective playing characterized the work of the orchestra.

Henry K. Hadley's suite, "The Atonement of Pan," dedicated to the San Francisco Bohemian Club and produced by that organization for the first time at Bohemia Grove, California, was performed in New York for the first time at this concert and won much favor.

Lucy Gates, who was in excellent voice, charmed the

audience by her artistic rendition of the aria, "Una voce poco fa," from "The Barber of Seville" (Rossini), sung to orchestral accompaniment, as well as in a group of three songs: "Come, My Beloved" (Handel), "Petites Roses" (Cesek) and "All' mein Gedanken" (R. Strauss), with F. Longo at the piano.

Miss Gates was the recipient of much applause and many recalls. She responded with two encores.

Henry K. Hadley and Victor Herbert were present in the audience.

"Principles of Tone Production in Modern Piano Playing"

An excellent work, full of learning and indicating a complete understanding of modern tendencies, is the "Principles of Tone Production in Modern Piano Playing," by Florence Schinkel Gray. The present work is a pamphlet of eighteen pages, being a condensed and convenient form of the larger work, as yet unpublished. The larger work will contain a complete exposition of the subject with many musical illustrations, photographs of hand positions and other useful aids to the serious student. In its smaller form it holds the sort of information that the student needs, shortly and definitely expressed by clear and succinct statements which cannot be misapprehended.

Mrs. Gray points out that the weakest point of the piano has been the lack of sustaining power in the tone. This for a long time influenced the style of piano music. Light and agile fingers were, even as late as forty or fifty years ago, the chief requisite for piano technic. She believes that "the development of piano playing in the future must be along the lines of tone production," a belief in which the reviewer must concur.

Mrs. Gray further states that tone quality depends upon a few very definite conditions first of which is relaxation. What relaxation consists of is then fully and clearly explained together with its relation to piano playing.

The next point dealt with is the necessity of getting force from weight and not from stroke. The finger should be kept close to the keys and finger raising eliminated as much as possible. This is fully explained and guidance offered to the student in applying these principles. The position of the hand and wrist is also intelligently dealt with in this section of the work.

Reference is made to the work of Lhevinne and Carreño, especially to the latter, who is said to have been one of the first to work out the principles of tone production.

This is an excellent little work and one that every student will find helpful.

Mildred Dilling Assists Hedwig Reicher at Bandbox Theatre Recital

Mildred Dilling, harpist, assisted Hedwig Reicher in dramatic recital at the Bandbox Theatre, New York, Thursday afternoon, March 30. Her opening number was the Chopin C minor prelude for harp. Miss Dilling accompanied Miss Reicher for the most part behind the scenes, and each time with telling effect. Preceding the reading of the Oscar Wilde "Salome" (in English and abridged), Miss Dilling was seen on the stage and heard in the Prelude et Danse (Tournier). The stage was charmingly effective in its Oriental setting, and winsome Mildred Dilling at the harp, in costume adapted to the time represented, made an altogether alluring picture which charmed her audience even before she began to play. As a harpist of reliable technic and one who understands the resources of its scope of interpretation, Miss Dilling is becoming more and more favorably known and the demand for her harp interpretations are becoming more frequent for the young artist.

Dr. William C. Carl Arranges Guilmant Memorial Program

Last week marked the fifth anniversary of the death of the late Alexandre Guilmant. A service was arranged by Dr. William C. Carl, his friend and pupil, and given in the Old First Presbyterian Church, New York, Sunday morning, March 26, in his memory. The full choir and soloists assisted and Dr. Carl presided at the organ in this program devoted to the works of M. Guilmant: Prelude—adagio, sonata 8; anthem—"Alleluia, Song of Gladness" (with soprano solo); offertory—"O Salutaris Hostia" (with bass solo); voluntary—"Ave Maria."

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Mrs. Henry Smock Boice, the well known vocal authority, lives and teaches at The Coronet, 57 West Fifty-eighth street, New York. Mrs. Boice's pupils are constantly before the public, and, better still, meet with the approval of both public and critics. Her residence studio is the scene of great activity this season, where many delightful gatherings are held.

Mrs. Boice has co-operating with her at her studio her daughter, Susan Smock Boice, also well known to the musical and social world, having given most of her time to musical activities, as singer, accompanist and teacher. In addition to her individual work as instructor in voice production, Miss Boice coaches all who frequent the Boice studios in repertoire, English, French, German and Italian diction. She also specializes in correct breathing and the use of the speaking voice.

The method of tonal direction and production, of positive, natural and easy breathing control, is the same with both Mrs. and Miss Boice. Mrs. Boice has had instruction from the best known of the older masters of the art in Europe and America, and is a profound student of all

that goes to make a vocalist perfect, in the art of looking well and in singing well the world's best music.

Miss Boice has had the greater part of her training with Mrs. Boice. To this she has added travel and study abroad,



SUSAN SMOCK BOICE,
New York vocal teacher and coach.

having been with M. Sbriglia of Paris for some special work. A thorough course in French lyric diction was taken in the city of Paris.

Of Miss Boice a Brooklyn paper printed the following recently:

Susan Boice is very much in demand as an instructor, and has charge of the department of music at a summer camp for girls in Canada each summer. Not only is she an instructor, but also a composer, and has written the music for several affairs given by the camp girls.

The effort of these teachers is always toward the best. That best is always just ahead, because progress never ceases. This means that study for teacher or student should never end.

Recently Mrs. Boice received a letter inquiring as to her

stand in the matter of operations on the throats of singers. To this she replied that never in her thirty years' teaching has this been necessary; that her pupils' voices do not get into such condition that operations are necessary.

FINE CONCERT CLOSES CAMPUS COURSE

Reinald Werrenrath Conducts Interesting Program—Marguerite Dunlap Soloist

It is ever with mingled regret that the end of any good thing is reached, and so the last season end concert on the Campus Concert course held a touch of sadness. There were four concerts given on this course this season, at the auditorium of New York University, New York, each an event of the highest order and attracting the attention of music lovers from various sections of the metropolis. It is sincerely to be hoped that those interested in the uplift of good music will rally to the support of Reinald Werrenrath, the conductor of the University Heights Choral Society, which organization is responsible for these excellent musical offerings, and give him sufficient aid, financial and otherwise, to render it possible to continue the series each year.

Tuesday evening, March 28, was the date of the final concert of the season and the University Heights Choral Society on that occasion presented a program of varied interest. The "Awake" chorale from "Meistersinger" (Wagner) proved a splendid introduction and the audience was quick to fulfill the suggestion. The difficult work was exceedingly well done and displayed the excellent training which Mr. Werrenrath has given this body of nearly a hundred voices. Throughout the evening the choral works reflected credit upon the conductor, the ensemble being particularly fine, and the phrasing and shading especially worthy of commendation.

Of the two choruses by Peterson-Berger, "In Pine Woods" and "Little Flower," the latter had to be repeated. "Deep River" and "Dig My Grave," two Negro spirituals arranged by H. C. Burleigh were sung by request. The three Russian folksongs were infused with the spirit of the steppes and Deems Taylor's arrangement of "At Father's Door" was repeated. H. Lane Wilson's "Carmena," with its waltz rhythm closed the program, but the audience refused to be satisfied until this, too, was repeated.

In commending the work of the chorus, special praise is due the splendid support given by Harry Spier at the piano and William Lyndon Wright at the organ.

Marguerite Dunlap, whose lovely contralto voice and equally charming personality have made her a favorite with music lovers in the various sections of this country, was the assisting artist. In the first part of the program, she sang the "Invocation to Eros" of Kürsteiner, displaying her splendid and artistic vocalism to advantage. Her second group contained "Zueignung" (Strauss), "Lockruf" (Ruckauf), "Wind Song" (James Rogers), "Plantation Love Song" (Deems Taylor), and "Life and Death" (Coleridge-Taylor). The "Plantation Love Song" aroused the particular enthusiasm of her audience, since Mr. Taylor is a graduate of the New York University and intimately connected with the musical life in that section. Miss Dunlap's audience insisted upon an extra number, which she graciously gave.

The 1915-16 season is over. May that of 1916-17 be as successful.

Elmira Applauds Wells

John Barnes Wells, tenor, was again most enthusiastically welcomed by the Elmira public, where he appeared March 24, and according to an excerpt from his glowing notices, "... The more frequently John Barnes Wells appears before the Elmira public, just so much more do the music lovers look forward to his coming. That he always justifies every expectation of artistic enjoyment, it is quite unnecessary to remark. ... The high musical qualities of his art were never more apparent than last evening; he met fully the varying demands of each individual number."

Mr. Wells will appear in Richmond, Va., for his ninth consecutive season on April 21, in "The Crucifixion."

To say the least, John Barnes Wells is kept exceedingly busy filling a long list of engagements, and the outlook points to a continuance of them.

BESSEMER, ALA.—The Wednesday Music Club since its organization in 1908 has been active and enthusiastic. Its course of study is systematic and thorough, the club has contributed valuable books about music to the public library, has given concerts with its own talent and also brought celebrated artists to the town, and this year, aside from its federation work, the club is assisting with a scholarship in the Southern School of Musical Art in Birmingham. The president of the club is Mrs. C. B. Hollingsworth.



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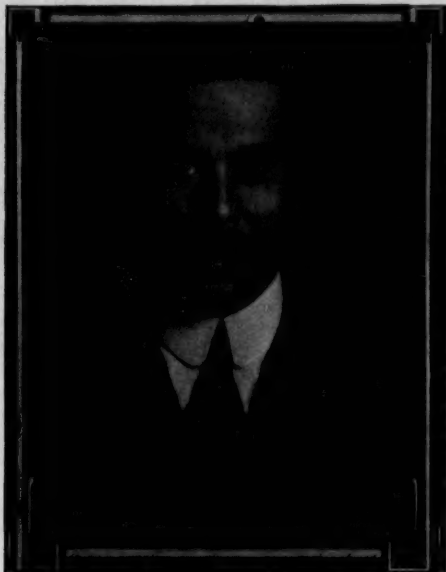
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Wanamaker Concert Devoted to Marshall Kernochan's Compositions

Marshall Kernochan, the American composer, was represented by songs for soprano, alto, tenor and baritone, and by an organ prelude at the seventeenth concert devoted to the works of American composers at the Wanamaker Auditorium, New York, March 27. These concerts under the



MARSHALL KERNOCHAN,
American composer.

direction of Alexander Russell bring forward a succession of prominent American composers, and serve a most laudable purpose. At the Kernochan affair the following well known artists participated: Idelle Patterson, soprano; Jean Cooper, contralto; George Harris, Jr., tenor; Robert Hamilton, baritone, and Alexander Russell, organ. The composer was at the piano.

Following the prelude to the cantata, "The Foolish Virgins" (which was produced in East Orange and elsewhere last year, and subsequently reviewed at length in the *MUSICAL COURIER*), brilliantly played by Mr. Russell on the organ, were songs for baritone, all of them giving good opportunity to Mr. Hamilton. The interesting dissonances and suspensions in the air from "The Foolish Virgins," the good atmosphere and rhythmic swing of "Smuggler's Song" produced effect. Jean Cooper made such a hit with "Wanting" that she had to repeat this fine song. "The Love Song of Har Dyal," an East Indian lyric still in manuscript, was sung for the first time. A spontaneous piano interlude following "Out of the Rolling Ocean" sounded fresh and appropriate. Miss Cooper, recently returned from her Syracuse triumph (duly recorded in a series of extremely flattering press notices reprinted in the March 30 issue of the *MUSICAL COURIER*), won renewed honors on this occasion. "The pocket edition of Schumann-Heink"—so she has been called—has a voice of wonderful depth and thrilling expressive powers.

Miss Patterson made a special hit with "And This Shall Make Us Free," sung for the first time, which she had to repeat. She knows the "Song of Ylen" so well that she sang it from memory. Four songs by the noted English and American poets, Robert Browning, William E. Henley, Armitage Livingston and Walt Whitman, sung by George Harris, Jr., displayed the eminently good taste and sympathetic voice of this well known and popular singer.

Following is the complete list of Kernochan songs sung: "The City of Sleep" (Rudyard Kipling), "The Love Song of Har Dyal" (Rudyard Kipling), "Out of the Rolling Ocean" (Walt Whitman), "Wanting Is—What?" (Robert Browning), "Give a Rouse" (Robert Browning), air from "The Foolish Virgins" (Cecil Fanning), "Unconquered" (William E. Henley), "Smuggler's Song" (Rudyard Kipling), "At the Window" (Robert Browning), "A Child's Song" (Richard Hovey), "Song of Ylen" (Richard Hovey), "And This Shall Make Us Free" (Daniel Sergeant), "A Serenade at the Villa" (Robert Browning), Folksong (William E. Henley), "Lilacs" (Armitage Livingston), "We Two Together" (Walt Whitman).

Alois Trnka's Artist-Pupil Well Received

Helen Helms, a young artist-pupil of Alois Trnka, gave a violin recital on Friday evening, March 31, at the Young Men's Christian Association Auditorium, New York. A large audience attended and showed interest in the playing of the young miss.

Opening with Wieniawski's concerto, No. 11, she at once impressed her listeners and held the interest throughout the

rest of the program. Her other numbers were: Praeludium and allegro, Pugnani-Kreisler; "Slavonic Dance," E minor, Kreisler; "La Chasse," Cartier-Kreisler; "Caprice," No. 13, Paganini-Kreisler; "Notturmo," Chopin-Wilhelmj; "Vogel als Prophet," Schumann-Auer; "Zapateado," Sarasate, and "Airs Hongroise," by Ernst.

Miss Helms, who possesses considerable talent, owes much to the excellent guidance of her teacher, Alois Trnka. She is a promising young musician.

She was the recipient of much well deserved applause and many recalls.

Laura Patterson played the accompaniments, as well as two solo numbers.

ETHEL LEGINSKA'S BIG AUDIENCE

Pianist Captivates New Yorkers at Her Carnegie Hall Recital
—A Remarkable Player

On Friday evening, March 31, Ethel Leginska gave a piano recital at Carnegie Hall, New York. The clientele which Miss Leginska's playing has won for her was apparent in the size of the audience, one of the largest attracted to the hall this season by any individual artist with the exception of Paderewski, Kreisler and McCormack; and Miss Leginska may well be proud that it is necessary to compare her drawing power with that of such artists. Her program was made up of Busoni's arrangement of Bach's D minor toccato, two Bach inventions, the Beethoven sonata in A, op. 2, No. 2, Chopin's B minor scherzo, eleven preludes from his op. 28, an "Etude Héroïque" by Leschetizky, Liszt's "St. Francis Walking on the Waves" and the same composer's "Campanella."

Miss Leginska's playing was marked as usual by an individualism. Alone on the concert platform, she is extremely interesting before she has played a note. Her knowledge of the possibilities of the piano and her ability

to bring out all of these is truly marvelous. She has a command of tone ranging from the loudest fortissimo to an almost inaudible pianissimo and she employs the various dynamic gradations in between with much intelligence. Her readings are most individual. Her playing demands and wins unceasing attention. The hearer is never jaded and there is always some new interesting turn of phrase to attract and hold the listener. The Bach works were splendidly done. There was much fine playing in the Beethoven sonata. The Leschetizky "Etude Héroïque" was played in heroic style, and the pianist was particularly happy in the Liszt numbers.

Miss Leginska must be ranked very high among the women pianists of today. There is perhaps as strong a note of individuality in her playing as that of any other pianist now before the public, man or woman. The great audience never tired of hearing her play and without doubt she could have kept on well toward midnight. After the Chopin scherzo she played the Beethoven rondo in G in response to numerous recalls, and after completing the program announced, was compelled to add another one nearly complete in itself, playing the eighth Hungarian rhapsody and the "Rigoletto" paraphrase of Liszt, Leschetizky's "Two Larks," Schubert's "March Militaire," and ending with the Schulz-Evler transcription of the "Blue Danube Waltzes."

Sarto Begins Sixth Season at Central Presbyterian Church

Andrea Sarto has been reengaged as baritone soloist at the Central Presbyterian Church, Madison avenue and Fifty-seventh street, New York City, with an increase in salary. This makes his sixth season at this church, where his beautiful voice and splendid singing have made him a special favorite.

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F. X. Arens Matters

F. X. Arens, the well known vocal authority, conductor of the People's Symphony Orchestra, and lecturer for the People's Chamber Music concerts, has had an extremely busy season, and plans to leave New York for his ranch



F. X. ARENS AND PUPILS (THE MISSES CALBREATH, DAUGHTERS OF DR. CALBREATH, OF PORTLAND, ORE.) ON HORSEBACK AT MR. ARENS' RANCH.

on the Hood River, near Portland, Ore., soon. The accompanying snapshot shows Mr. Arens and his pupils, the Misses Calbreath, daughters of Dr. Calbreath, of Portland, Ore., just setting out from the ranch for a horseback ride of a score of miles.

Katherine Kemp, lyric soprano, of Baltimore, Md., has been studying with Mr. Arens this season. She was formerly with Johannes Pache, the Baltimore conductor and composer, who sent her to Arens. Miss Kemp has a beautiful voice, of high range and unusual quality, and sings the "Louise" aria especially well. She has equal facility in coloratura music.

Bohemians Aid Musicians' Foundation

Wednesday afternoon, March 29, the Bohemians presented their annual concert in aid of the Musicians' Foundation, Inc., a fund for the relief of musicians in the United States who may be in temporary difficulties or otherwise in need of financial assistance.

This concert was far from being one of the usual "charity concerts." It was, in fact, from the musical standpoint one of the very finest of the season. There was the Philharmonic Orchestra with Josef Stransky, and there were Casals and Paderewski for soloists. The orchestra played prelude, choral and fugue, Bach; overture, "Leonore," No. 3, Beethoven; prelude, "Meistersinger," Wagner; and prelude and "Liebestod" from "Tristan and Isolde."

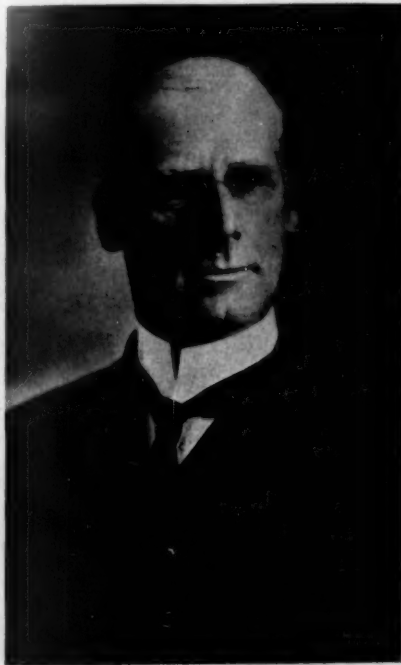
The Philharmonic has done no better work this season; in fact, Stransky's truly magnificent reading of the "Meistersinger" prelude was by far the finest bit of conducting which the present reviewer has chanced to hear from him this season. Comparisons are odious and there is none in this case, for Stransky's reading was so vastly superior to the cut and dried, bloodless interpretation Dr. Muck gave this prelude two weeks ago that no comparison is possible. The other orchestral numbers too were splendidly played. Casals played the Haydn concerto with great exactness and finish. Those who care for real red blood in their cello playing do not care for Casals.

Those who failed to hear Paderewski on Wednesday afternoon missed the musical treat of the season, for repeated hearings of him previously this season failed to reveal the unequalled mastery which he displayed in his play-

ing of the Schumann A minor concerto, one of the very finest inspirations of Schumann's brain, as well as one of the extremely few really supreme examples of this branch of art. Hearing him last week one readily understood why he had been proclaimed in former years the great master of the piano. It was playing such as is heard but once in a life time. With Paderewski the lighter passages are always played with superb beauty of tone, but on this occasion there was a clarity and freedom from noise and confusion even in the strongest passages which has been missing from his work for several seasons past. There was tremendous enthusiasm for Mr. Stransky and his men and Mr. Casals; and more than tremendous enthusiasm for Mr. Paderewski.

Morton F. Mason's Service to Music in Los Angeles and Vicinity

Age in California is dated not from the time of one's birth, but from the time of one's migration to this land of flowers. Gauged by this standard, Morton F. Mason is one of the oldest of California musicians. And, although retiring in the extreme, he is also one of the best known in the southern part of the State. He has been for many years organist of the First Presbyterian Church of Pasadena, one of the most beautiful churches and one of the best organs in this whole westland. But, although an organist of parts, Mr. Mason's chief call to fame has been as a composer, especially of orchestral music. Mention of



MORTON F. MASON.

the performance of one of his most recent works by the Los Angeles Symphony Orchestra was made in these columns a week ago, and in this connection it is interesting to note Mr. Mason's career as an orchestra player, for he has been an orchestra player and was for many years a member of this same symphony orchestra.

In the old pioneer days, when the orchestra was first organized by the energetic and art loving Harley Hamilton, there were difficulties galore. Those were pioneer days with a vengeance, and the chief problem that confronted these courageous promoters was how to have an orchestra without instruments, how to fly without wings. There were strings, some strings, some horns, some brass, and hardly enough even of these instruments. There may have been a complete absence of some of them. That I do not remember. But I do remember the lack of oboes and bassoons, and I remember that Mason and Pemberton stepped in and filled up the breach, Mason with the bassoon, which he bought and learned for the occasion, and Pemberton with the oboe, which he also bought and learned for the occasion. That is loyalty and enthusiasm for the cause of art that cannot be too highly commended! There may have been others who did the same thing. No doubt there were and credit is in no less a degree due to them. But that is long years ago, and I confess that I have forgotten the details of those days of struggle.

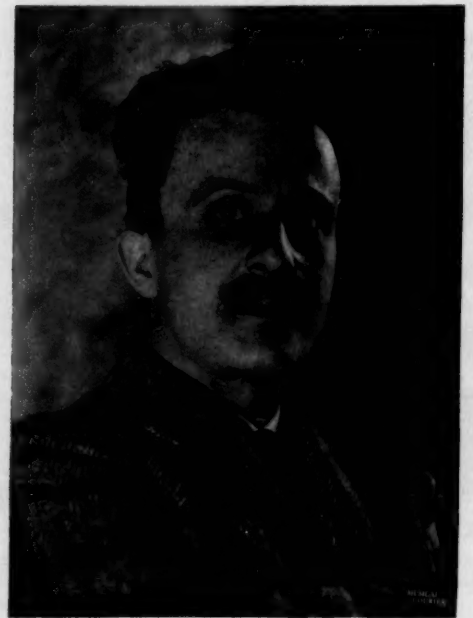
Mason has resigned from the ranks of the orchestra, the migration of other bassoonists to the city rendering his services now no longer imperative. Pemberton plays occasionally when an extra oboe is needed or when a place is vacant among the first violins. At other times his duties as professor in the musical department of the University of Southern California make it difficult for him to attend rehearsals, wherefore he must perforce forego the pleasure of being with the orchestra as a regular member.

Alfred Pochon, Inherited Music

Musical talent must have been in the blood of the family of Alfred Pochon, the second violinist of the Flonzaley Quartet. Though his parents were not especially musical, his grandparents were, and his grandmother possessed a beautiful voice, so cultivated and charming that those who once had heard it always recalled it with pleasant emotion. She still is talked of in the town of Yverdon, Switzerland, where Mr. Pochon was born in 1878.

When only six years old, Pochon heard violin music for the first time, and from that moment declared that he would be a violinist. He began immediately to study in Geneva, Switzerland, where he remained until he was fourteen. His progress was so rapid that when only eleven he was making concert tours in Switzerland and France. Happily he was heard by Joseph Joachim, who advised him to give up the role of "Infant Prodigy" and to study with Cesar Thomson, at Liege, Joachim himself being too busy at that time to accept new pupils. Mr. Pochon spent the next three years at the Conservatory of Liege, at the end of which time Cesar Thomson offered him a position as instructor at Brussels, where he himself has just been made professor at the Royal Conservatory. In Brussels until 1902, he was a member of the Thomson Quartet, first violinist of Ysaye's Orchestra, and gradually and successfully resumed his work as soloist, while he likewise devoted much time and interest to teaching, toward which he was specially drawn. He began to formulate a rational system of teaching, embodying many ideas in new form which he felt had formerly been difficult to understand. The success of this method prompted him to publish it, but just at this time the formation of the Flonzaley Quartet absorbed his entire attention, and the project was postponed. It was through Mr. Pochon that the members of the Flonzaley Quartet were first brought together.

It was E. J. de Coppet's idea that there should be two violinists who could play first and second violin alternately; but after a year and a half's trial of this plan, which involved much loss of time at practice, Mr. Pochon decided



ALFRED POCHON,
Second violinist of the Flonzaley Quartet.

for the benefit of the whole organization to remain permanently behind the second violin stand.

MARION, ALA.—Piano recitals by Velma Bush and Bertha Borland, members of the senior piano class at Judson College, showed excellent technic and effective interpretation. Mary Lloyd sang at Miss Bush's recital and Frances Borland at Miss Borland's. The program for the spring concert of the College Glee Club was very attractive.

AUSTIN, TEX.—Sarah Helen Littlejohn, of Galveston, pianist, and Vinie Jones Smith, of Victoria, soprano, gave a joint recital in this city under the auspices of the Austin Music Festival Association, on March 23, at the Driskill Hotel. The musical public had an opportunity to meet these two artists socially at a reception held in their honor.

DEADWOOD, S. DAK.—Ye Olde Towne Quartet does solo work and gives impersonations, in addition to their ensemble work. The members are J. E. Hutchinson and W. A. Greene, tenors; J. F. Kanatzar, baritone, and Ralph Stolz, basso.

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GRANDSTAND OPERA FOR THE BLEACHERS MADAME BUTTERFLY; OR THE HARA-KIRI GIRL

[By Dudley Glass in the Atlanta Sunday American.]

March 26, 1916.

Our opera lesson for today, the second in the series, is "Madame Butterfly," of which Atlanta never wearies. 'Twas written by John Luther Long, who sold it to Belasco. He loaded it with scenery and pathos and tobacco. Then Sig. Puccini took the plot and wrote his music round it. It's full of sticky sob-stuff, which you can't forget, confound it. It tells the old, old story of a maiden fair who trusted a traveling man. So naturally her little heart was busted.

In far-off Nagasaki, which you know is in Japan, dwelt a tiny slant-eyed maiden, and they called her Cho-cho-San. She belonged to the Samurai, which is very, very classy, and Cho-Cho, nicknamed Butterfly, was quite a charming lassie.

But one sad day her father got a letter from the Emperor. "Get off the earth," it curtly said. "Inclosed is a knife."

"O tempora, O mores!" cried the anguished sire, relapsing into Latin, for Japanese is not a tongue a scholar would say that in. "I've got to leave you, Butterfly; but take my tip, my daughter. Be wise, be good and watch your step and live just like you oughter. I've nothing much to leave you save this dirk the Emperor sent. But keep it as a souvenir of how your father went. And read the motto on it, which translated, simply means, 'When you can't live straight, quit living.' Well, it's time I spilled the beans."

So Butterfly turned Geisha girl and worked in a pagoda, where half a dozen Geishas served Jap tea and rum and soda. Some of the girls she worked with may have been a trifle shady, but little Cho-Cho-San always remained a perfect lady.

One day a ship steamed into port, red, white and blue its pennant. And up to drink a highball came a dashing young lieutenant. His name was B. F. Pinkerton; he hailed from Cincinnati. He took one slant at Butterfly and off the bat went batty.

"By jing," said he, "I've got to win that fascinating Geisha. She's just about the neatest skirt I've lapped since reaching Asia. I've got to stick around Japan six months or so, I guess." He asked her if she's wed him and the Geisha answered, "Yes."

Old Goro framed the wedding up. (He was a marriage broker.) They smashed a plate and signed a bond and jumped across a poker. This tied the knot for Butterfly, according to Jap custom; but foreign bonds could not hold Pink in case he cared to bust 'em.

The marriage feast was held outdoors, with several hundred kinfolks—Old Cousin Bing and Uncle Ying and various fat and thin folks. Bill Sharpless, Yankee consul, was the best man at the wedding. (The best man in the story, too, when Cho-Cho struck hard sledding.) For Pinkie soon grew bored to death with Butterfly's devotion. He joined his ship and sailed away across the well known ocean. He left poor Cho-Cho-San at home to face a rather rocky existence in the little home they'd built in Nagasaki.

Act II—A year or so have passed, and Butterfly is busted. But still she won't believe a word against the man she trusted. "Some fine day he'll come back to me," she carols to the baby. But Sharpless, knowing navy men, soliloquizes, "Maybe!"

Then, "Boom!" a cannon's roar is heard, a cruiser's in the offing. "I told you so," cries Butterfly. "Now, can that idle scoffing."

"Oh, piffle!" says her faithful maid, but, heedless of the warning, poor Cho-Cho-San sits up all night. Pink didn't come till morning. And when he did show up next day he introduced a lady. "Meet Mrs. Pinkerton," he said: "Her maiden name was Brady. I understand we had a kid who looks just like his daddy. I guess we'll take him home with us. Let's see the little laddie."

Did Butterfly put up a kick? She did not. That's not Jappy. She said she hoped the Pinkertons would live forever, happy. She said she had a job on hand, and sweetly asked their pardon, but would they kindly take a little stroll around the garden.

Here's where the orchestra begins its death watch on the brasses. Here's where Puccini's music gets a toe hold on the masses. The kettle drums are running wild, the

violins are throbbing. The women reach for handkerchiefs; the time has come for sobbing.

This is the time when Butterfly, as played by Jerry Farrar, sings one farewell heart-rending song and does a Theda Bara. She takes no chance with gun or pill. The old man's dagger's certain. She strikes. She falls. For fourteen bars she staggers round. Then—

CURTAIN.

CINCINNATI ORCHESTRA PRESENTS FINE PROGRAM AT BUFFALO

Dr. Kunwald and His Men Reveal Usual Mastery—Mme. Schumann-Heink in Recital Delights Big Audience—Municipal Concert Draws Well

Buffalo, N. Y., March 27, 1916.

The record of Buffalo's Municipal Concerts was broken both as to quality of attraction and attendance on Sunday afternoon, March 12, when the Philharmonic Chorus (Andrew T. Webster, conductor) and the Buffalo Municipal Orchestra (John Lund, conductor) and a vocal quartet united in the presentation of Verdi's "Manzoni Requiem." Ten thousand people assembled in Broadway Auditorium, many standing throughout the performance. The splendid performance reflected great credit on the two conductors and the officials responsible for the event. The soloists were Mrs. Agnes Preston Storck, soprano; Margaret McNamara, contralto; Charles Mott, tenor; Frederick True, bass.

The final concert in Mai Davis Smith's series took place Tuesday evening, March 14, and marked the annual visit to Buffalo of the Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor. The program, which was beautifully played throughout by this sterling organization, included the Beethoven "Egmont" overture, concerto grosso for piano and strings, Handel; Goldmark's "Springtime" overture and the Tchaikowsky fifth symphony. The Handel music, of great beauty, offered novelty in its performance, being directed by Dr. Kunwald at the piano. The beauties of the symphony were fully revealed in the fine performance it received, and the appreciation of the listeners was evidenced by spirited applause at the close of each movement. The concert provided a brilliant close to a brilliant series.

SCHUMANN-HEINK ACCLAIMED

Mme. Schumann-Heink returned to Buffalo Friday evening, March 24, giving a recital in Elmwood Music Hall. The appearance of this artist in Buffalo always means a larger and enthusiastic audience, but her admirers greeted her this time in greater numbers than ever before. Few artists have the same hold on the local public, but for Mme. Schumann-Heink, who is universally admired and beloved, her Buffalo following is no exception to the general rule. The singer, in full command of her great vocal powers, gave a program of genuine artistic worth. The first part contained the recitative and aria from "Rinaldo," Handel, nobly delivered, and three Schubert songs interpreted with every detail of artistic finish. The Saint-Saëns "My Heart at Thy Sweet Voice" closed the first group and the singer was recalled again and again. Songs by Liszt, Wagner, Hugo Wolf, Brahms, Richard Strauss and Weingartner made up the second group and still further impressed as examples of the singer's wonderful art. The Brahms "Lullaby" was particularly enjoyed and had to be repeated. In her closing English songs she gave convincing and widely contrasted pictures, singing Rogers' "War," La Forge's "Before the Crucifix," Salter's "Cry of Rachel," Weatherby's "Danny Boy" and Chadwick's "Danza." The old Irish tune, "Danny Boy," was given with irresistible charm, and prolonged applause intervened between this and the number which followed.

The accompanist, Edith Evans, was a musicianly associate, playing with the discrimination, musical tone and sympathy of one who has her task well in hand.

EDWARD DURNEY.

Robert Maitland in Demand

Robert Maitland, the English baritone-bass, is much in demand this spring. He has been engaged to sing the role of the High Priest in "Samson and Delilah" at Mt. Vernon, Ohio, on May 9. He will also sing several times with the

New York Symphony Orchestra during its spring trip, in the next three day festival at Spartanburg, S. C., Asheville, N. C., and Knoxville, Tenn.

Mr. Maitland is also meeting with excellent success as a teacher. He will be available all summer as a teacher, and he makes a specialty of coaching either for oratorio or song, both classic and modern. Inquiries as to his services either as soloist or teacher may be addressed to his managers, Haensel & Jones, Aeolian Hall, 33 West Forty-second street, New York City.

AUGUSTA, GA.—Margaret Battle's first recital for the benefit of the Sibley Mill Presbyterian Mission was arranged to be given at Le Bon Air. The program included among other interesting selections two Brahms songs and Gilbert's "The Lost Spring" and "A Valentine." Helen Battle was the accompanist.

MONTGOMERY, ALA.—Pupils of Alonzo Meek at a studio recital gave numbers from Beethoven, Moszkowski, Paderewski, MacDowell and other composers.

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N. Y. Times, Feb. 1, 1916.
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The Southland Singers Concert—Robert Ringling, Baritone—New York State M. T. A. Dinner and Meeting—"Perfect Tone," by Mme. Ziegler—Linnie Love's Appearances—Tollefsen Trio Concert—Brounoff Is Busy—Ruth Emerson Assists Kronold—Three Nichols Pupils Secure Positions—Meyn Shakespeare Songs, April 14—Cecil Cowdrey's Translations—Notes

The second concert, first season, of the Southland Singers (thirty-three young women with exceptionally good voices, president, Emma A. Dambmann), took place at Hotel Plaza, Rose Room (noisy because of the adjacent restaurant), March 29. Sidney A. Baldwin is the conductor of this flourishing organization.

On this occasion the following artists appeared: Emma A. Dambmann, contralto; Edna H. Moore, pianist; Temple Black, tenor; Arthur H. Hoffman, flute; Bernice L. Maudsley at the piano.

The most important work of the evening was a "Ballad" for women's chorus, with tenor solo, solo quartet, and flute obligato, by F. Brueschweiler. In this the very accurate and effective singing of the good-looking young women constituting this chorus reflected much praise on their conductor, Mr. Baldwin. The humming accompaniment, the flute obligato and the important incidental solo, ably sung by Temple Black, all united to make the number very enjoyable. Gilbert's "Dusky Lullaby," originally a vocal solo, was sung for the first time in the choral arrangement, and this pretty music was warmly applauded. Miss Cappellano's sweet voice was heard in "Doan' Ye Cry." The song of the Rhine-nymphs from "Götterdämmerung," with its alliterative English, was probably the most difficult work of the evening, and this was very creditably done, Miss Maudsley playing a rhythmic piano part.

"Medley from the South," containing seven well-known Southern melodies, was an appropriate number for the Southland Singers, and was followed with rapturous applause. All the choral work of the evening showed thorough study and careful guidance under Mr. Baldwin, to whom a tribute in the shape of a beautiful baton was presented during the intermission by the president, Mme. Dambmann. She also gave a word of praise of Miss Maudsley, the efficient accompanist. Mr. Black, the tenor, sang an operatic air so well and later on two songs with a fine voice, so that he achieved a real climax, and had to sing encores both times, the "Pickaninny's Song," by Harriet Ware, being the last. Robert Braine was his very efficient accompanist. Edna Moore played works by Moszkowski, Rubinstein and Liszt with sentiment and brilliancy, also adding an encore. The Misses Schuster, Bliss and Steinbrecher united in a trio, "Memory" by Leslie, in which the pretty voices of the three young women, with their equally sympathetic appearance, made a hit, and was followed by a burst of applause and huge bouquets of flowers.

A feature of the evening was the singing of the president, Emma A. Dambmann, whose splendid contralto voice was heard in "O Don Fatale," followed by a Schubert song, and, as the applause would not cease, by Vannah's "Cradle Song." The beautiful voice of this singer, coupled with her expressive face and features, is a pleasure, sure always to find deep admiration. Five huge bouquets were presented to the popular president and singer, following which she made an altogether delightful impromptu speech.

This second concert of the Southland Singers was a notably well managed affair. Every item, from the beautiful floral decorations and the gold and black represented in the programs (the Maryland colors) down to the (to the young people), most important item on the program, the three dusky men who played for the dancing, was well thought out, and contributed to its success.

Following is the list of the singers of this successful society: Mauriel Bliss, Mrs. Paul H. Bosse, Dorothea Brainard, Helen A. M. Brede, Ruth L. Brown, Mrs. John Brown, Grace Baum, Angeline Cappellano, Mrs. E. Clements, Ethel C. Corsa, Emma A. Dambmann, Mae Devine, Alice F. Dippel, Mrs. Arthur T. Friedmann, Lulu Gavette, Mrs. A. Hemmings, Grace Hornby, Mrs. C. Hofer, Mrs. George S. Knapp, Mrs. G. W. Lunn, Bernice L. Maudsley, Anna M. Meier, Mrs. T. V. Montrose, Wilhelmina L. Muller Irma Nason, Mrs. J. Schott, Elizabeth Schuster, Rosalynde Snedeker, Ethel Shepherd, Leila Sanger, Marie Steinbrecher, Blanche Mott Thornton and Mrs. Granville G. Yeaton.

Manolito Funes, the youthful Spanish pianist, who is under the protection of wealthy persons of New York, was a listener, and was persuaded to play several pieces, which he did to the delight of the audience.

ROBERT RINGLING, BARITONE

Robert Ringling, a high baritone singer with a very powerful voice, of which he is gaining good control under Mme. Dambmann, recently sang several airs from modern operas, such as "Tosca," "Cavalleria Rusticana," "Bohème," etc., for a private audience. This young man, a member of a well-known family, should with persistence and patience achieve eminence as a singer, for he evidently sings with love of the music, allied with capacity for expression and dramatic temperament. The present writer will watch this young man's progress with genuine interest.

NEW YORK STATE M. T. A. DINNER AND MEETING

At Hotel McAlpin, March 30, two score people of both sexes gathered at the monthly dinner and meeting of the New York State Music Teachers' Association, Frederick Schlieder, president, who was toastmaster on this occasion. At the president's table sat, among others, Platon Brounoff, who with his witty sallies and endless jokes and stories, kept everybody in a state of extreme animation. Others at the table included Charlotte Lund and Dr. Otto Kinkeldey, guests of honor, Emma L. Trapper, Harry Kaufman, and beautiful Dorothy Capps, as well as the present writer. At 10.10 p. m. President Schlieder called the assemblage to order, following the bounteous repast, and made several announcements. The Choralcelo is to be heard April 11 at the Anderson Galleries, 15 East 40th street. At the May 11 gathering of this organization the guest of honor is to be Ossip Gabrilowitsch. The new constitution is being framed. Mr. Schlieder said all of the States looked to New York in educational and musical matters. The standardization of teachers and other problems of like character interest the United States generally. What is done here is likely to be copied elsewhere. Believing the old proverb, "Silence is golden," Mr. Schlieder said he had kept silence in response to requests for information. Dr. Kinkeldey gave a talk with illustrations, subject, "Why Folk Music?" This was a most interesting and well expressed talk. He spoke of the English folk-song and sang the humorous song, "Brisk Young Bachelor." The sailors' songs, "Chanteys," with their rhythmical mood, were illustrated by "Haul Away, Joe" and "Johnnie Bowker," stupid songs, both of them. A curious song was "Hog-eyed Man" in five-quarter and three-quarter time. The simple words and melody were the chief features of this English folk music. German folk songs followed next, including "Linden Tree," by Brahms, and a "Soldier's Song." An Irish folk song yclept "Fairy Song," was interesting. Several French songs, such as are sung by Yvette Guilbert, closed his program, sung with pleasant voice and expression. The speaker thought that a larger use of folk-songs would aid the advancement of general musical culture.

Mr. Schlieder next introduced Charlotte Lund, mentioning her lamented cousin, Unni Lund, who was vocal professor at Syracuse University, when the young Schlieder was a student at Crouse College, affiliated with the University. Miss Lund made some brief, but interesting and pertinent remarks, quoting Sidney Lanier's phrase, "Music is love in search of a word." She made a plea for thorough study, for taking time to develop, not hastening matters, and for better speaking voice. Miss Lund then sang "Dormire," by Gubitosi, with real, reposeful expression, "Snow," by Lié, which bought her many bravas, and finished with "Hymn to the Sun," by Georges. Harry Kaufman played capable accompaniments, and at midnight the present writer left.

"PERFECT TONE," BY MME ZIEGLER

Anna E. Ziegler gave a lecture at the Girls' Protective League, New York, April 2, her subject being "The Joy of Life." Elfrieda Hansen, soprano, sang several selections. The March issue of the Ziegler Bulletin has been issued and will be referred to in a later issue of the MUSICAL COURIER. Mme. Ziegler recently lectured on "Perfect Tone," as follows:

We all know the law of perfect balance was first discovered by Sir Isaac Newton. The Newtonian way of procedure was to judge by means of phenomena, to look for a law governing these phenomena, and to call such a law established when there could be found no exception to the law.

Frederick Kant, the great philosopher, says that if even one ex-

ception can be found in the whole world, then the governing law is not established in the phenomena.

Bringing this to bear on tone, my investigations have been to find reason for tone by listening attentively to all tones; thereby finding the law governing the tone and by polarity judging the cause by the tone, and the tone by the cause.

The reason for vocal tones it seems to me is sentiment, although we all think when a singer studies tone combinations that no conscious sentiment enters into the study. Yet in all cases without exception to become a successful singer there must at least exist in the student the sentiment of love or liking for musical tone and tone combination. Where this sentiment is not in evidence it is advisable not to take up the study before the sentiment is awakened.

Granted, then, that the basis for successful tonal study is sentiment, it follows logically the tone of the human above all other tones must partake of this spiritual character, since sentiment and spirit are one and the same.

Therefore, the tone uttered represents the fulfilling of a spiritual law. Fulfillment means expression of self; non-fulfillment, incapability of self expression. In compliance with the law the tone or tones will be perfect in production and resonance, and will carry with them conviction and expression of the sentiment meant to portray just as surely as a sun ray must carry all the qualities of the sun.

I can, therefore, not agree with the singing teachers who are continually wasting time on the study of interferences, and the material construction and action of the throat, larynx, muscles, and breathing apparatus, which has as little to do with tone as a rock casting a shadow has to do with sunshine.

The studies of the day for the human voice are experimental because they do not issue from a demonstrable basic law for all voices. The existing methods deal with the exceptions and the interferences. Among the latter, I count all imperfect action of the various parts of the vocal organs. The physicians advocate a study of muscles, cartilages, etc., and yet Dr. Frank Miller tells us in his books that there are 74,000,000 possibilities of different combinations in the action of 74 muscles and 16 nerves capable of influencing various parts of the vocal apparatus.

We hear of operations galore for restoring voices. What about the wrong actions that have given the cause for these operations? Can the doctor teach the singer by cutting off the prolonged uvula, when he knows very well that with normal action there never would be a prolonged uvula? Therefore, what does anyone arrive at by directing the mind to anything but a subconscious consciousness of perfect tone and ideal? This latter is the first step in training a singer, to ideal, warm, vibrating and capable expression.

With this ideal in mind the student will have a calmness allowing a rhythmic sense never arrived at by counting, automatic sight singing, and musical literacy in general. Vocal literacy is not vocal art. All things perfect have polarity. One definition found in the latest encyclopedia is, "Polarity, the tendency or inclination of thought or feeling well balanced."

This polarity I find missing in the students that come to me after years of study. The sense of tonal beauty has not been developed in them, and they lack sentiment, balance, rhythm and pitch sense. The pitch sense is correlated to balance, and not to hearing. The ear can not hear the tone until it has been produced, so it can not regulate its production, but the sense for ideal tone always develops an inner hearing, bringing with it a pitch consciousness which aids enormously in correct singing.

So much for the law. Now its compliance. It is simple and wonderful.

A definite vowel well understood, its form felt, not thought by the pupil, the singing tone of beauty, ease and roundness, the only tone allowed to pass, the vowel spoken into the tone, but never the tone pushed in any direction whatever, will not only enlarge the range, control the breath, make diction perfect and tone ideal, but will make possible all expression, rhythm and balance in the vocal tone.

LINNIE LOVE'S APPEARANCES

At the large reception given March 21 at the home of Mrs. Seabrooke Wells, 700 West 179th street, the artists who sang were Linnie Love, soprano, and Harry Donaghy, bass. They were accompanied at the piano by Alberta Waterbury. Miss Love's numbers were, "Ah fors e Lui" and three American songs. Mr. Donaghy sang "Drink to Me Only," "Uncle Rome," and "The Trumpeter." Later Miss Love and Mr. Donaghy sang several duets. The reception was the third of a series Mrs. Wells is giving. The rooms were a mass of flowers, the color scheme being red and white, with green background. In the evening a large dinner was given, when Miss Love again sang.

Mr. Donaghy made two appearances last week with the Sterling Male Quartet, singing at the Progress Club, New York, and the Elks' Club, Jersey City.

Miss Love's associate, Lorna Lea, is with the Laurette Taylor Company (last week in Rochester) in "The Wooing of Eve," playing the piano behind the scenes.

THE TOLLEFSEN TRIO CONCERT

The Tollefsen Trio gave a concert at the Harris Theatre, March 26, playing trios by Goldmark, Haydn and Smetana. An audience of fair size heard and applauded these works, especially enjoying the Goldmark number, an op. 1, well-known because of its musical thematic material and brilliant piano part.

BUSY PLATON BROUNOFF

Platon Brounoff is kept busy with his lecture recitals. Wednesday, March 29, he gave a recital at Public School No. 4, and on April 2 at Public School No. 65. On April 1 he gave a big concert for the war sufferers at McKinley Square Casino, the Bronx, assisted by his pupils, Mme. Janipol, soprano; Joseph Turin, tenor; and Max Dolin, violinist.

RUTH EMERSON ASSISTS KRONOLD

Ruth Emerson, pianist and accompanist, who hails from Oxford, N. Y., made a splendid impression in her sphere, assisting Hans Kronold, cello soloist, at the New Assembly

Concert, Hotel Plaza, March 23. She was scheduled to play Mr. Kronold's accompaniments on April 5, at the Manuscript Society concert, and will play much for him next season.

THREE NICHOLS PUPILS SECURE POSITIONS

A. S. Ware, a pupil of John W. Nichols, has been engaged as tenor in the choir of the Church of the Ascension.

J. O'Meara is engaged as tenor in Holy Trinity Church, under the direction of Frank E. Ward, organist and composer.

Ethel Sweeney has been appointed head of the Vocal Department in the Paterson School of Music, Paterson, N. J.

MEYN SHAKESPEARE SONGS APRIL 14

Heinrich Meyn announces a recital of Shakespeare songs in commemoration of the three hundredth anniversary of the death of Shakespeare, at the MacDowell Gallery, 108 West 55th street, on Friday evening, April 14, at 9 o'clock. Mr. Meyn has been in Washington, D. C., where he sang at several social musicales, expecting to go there on a similar errand soon again. At his Shakespeare recital, songs ranging from 1550 to 1916 will be sung, with a set of six sonnets composed by Eugene McDonald Bonner.

CECIL COWDREY'S TRANSLATIONS

Cecil Cowdrey has left at the office of the MUSICAL COURIER her "Translations of German Songs," which include eighteen of the best known poems set to music by German composers, such as "Mondnacht," "Widmung," "Ich grolle Nicht," "Du bist wie eine Blume," and "Allerseelen." Mme. Buckhout recently sang some of these songs, using these English words, and all singers find that they fit the music much better than those usually sung.

NOTES

"Gallia" and "Praise and Song," with Mary Hissem de Moss, soprano soloist, and Dr. Victor Baier at the organ, are to be performed at St. Paul's Chapel, Tuesday, April 11, twelve o'clock noon, under the direction of Edmund Jaques, organist and choirmaster. Noble's fine anthem, "Souls of the Righteous," sung unaccompanied, is also on this program.

The Hulsmann Trio appeared April 2 at the Fifth Avenue Theatre. Constance, Helen and Marie Hulsmann, mother and daughters, constitute this trio.

Gilberté Compositions at Hotel McAlpin

Florence Otis, soprano; Bernice Mershon, contralto; Frederick Gunther, bass-baritone; Charlotte Lund, dramatic soprano; and Mme. Gilberté, in readings, were associated in a recital of Hallet Gilberté's compositions, Hotel McAlpin, New York, March 27. Florence Otis sang ten of the twenty songs of this Gilberté program, so taking on herself the brunt of the work, and winning proportionate honors. "Overheard in a Garden," a song cycle of five numbers, she sang in costume with appropriate action. This was really delightful, "Four Leaf Clover" and "The First Rose of Summer" being especially enjoyed. Mrs. Otis sang this song cycle charmingly in every respect. Her first group, well known and popular songs by Gilberté, were beautifully sung, and the attractive young soprano gave abundant pleasure to all who heard her. Mrs. Otis sang the song cycle March 30, in Philadelphia.

Mr. Gunther contributed a piano piece, a "Romance" of his own, to open the program, and it received applause, for it is full of spontaneous melody and natural harmony. Bernice Mershon, a young contralto who has a fine voice, had to repeat "Dusky Lullaby." She was much applauded. Mr. Gunther's singing received applause and Mme. Gilberté, who recited "The Clubs," did this in bright and altogether taking fashion. Charlotte Lund sang "Songs of the Season" with dramatic impulse, and Mr. Gilberté played the accompaniments of the afternoon in his usual supporting style.

Mme. Buckhout Sings Dunn Songs

March 30 a program of piano, violin, cello and vocal works by James P. Dunn was given at the Buckhout studios, New York, and was listened to by a large audience of invited guests. "Serenade," a new song, dedicated to Mme. Buckhout, is a fine song, highly dramatic, and she had to repeat this, as she did "Love" and "Bitterness of Love." John Ingram, violinist, William Moerland, cellist, and the composer also participated, playing solos or excerpts from sonatas, as well as the andante from a trio. Most of these works have been produced at the Manuscript Society concerts, Mr. Dunn being a prominent member of this society, and have been reviewed at length in the columns of the MUSICAL COURIER. Beside the songs assigned to her, Mme. Buckhout sang some added numbers, viz., "Weary" and "Heart to Heart," which received a due meed of applause.

Kilbansky Studio Notes

Marie Louise Wagner, who scored such a success at her last song recital, has been engaged for two concerts. March 27 she sings at the Educational Alliance concert, and March 30 in a joint recital with John Palmer. Betsy Lane Shepard has been engaged to sing in a concert with Paul Althouse, Binghamton, N. Y., April 20. Garry McGarry is rehearsing with the Schubert company for the next production, "The Soldier Boy." Helen F. Weiller has been engaged as soloist for the Bedford Presbyterian Church, Brooklyn, N. Y.

Mr. Kilbansky has issued invitation cards for a recital by his pupils, Wednesday evening, April 5, 8.15 o'clock, at the West Side Y. M. C. A., 318 West Fifty-seventh street, New York.

BIRMINGHAM, ALA.—An enjoyable concert was given at Howard College a few days ago by the Arion Club, under the auspices of the Wednesday Morning Club of this city. The program stated that no encores would be given, but that did not prevent the audience from trying very hard to get an extra number or two.

SAN ANTONIO, TEX.—An excellent program of music was given by the members of the San Antonio Musical Club at their recent musicale-reception at the St. Anthony Hotel. Works by Mendelssohn, Chopin, Liszt, Schumann and others were well performed and thoroughly enjoyed.

KANSAS CITY, MO.—Mamie Rabinovitz recently played a program of interesting piano music, classical as well as modern, at the Kansas City Conservatory of Music, 1515 Linwood Boulevard. She was assisted by a vocalist, E. K. Knickerbocker.

WANTED

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These are surely large claims; but you shall judge through personal interview and fullest investigation of their truth. I want a connection with a sure initial income of \$2,500.00, and a chance to increase this by my own efforts. Address "L. B. C.," care of Musical Courier, 437 Fifth Ave., New York.

John Finnegan Is Popular in the West

On a recent Western trip, John Finnegan, noted Irish tenor, soloist of St. Patrick's Cathedral, New York, received a hearty welcome from large audiences, and deserving laudation from the press. The following reports show that Mr. Finnegan is growing in favor:

The exquisite singing of John Finnegan was a feature of the evening which will not be forgotten by those who were present. Very rarely does opportunity offer for lovers of Irish melodies to

hear them interpreted with such perfection of technic and feeling.—Evening Wisconsin, Milwaukee, Wis., March 17, 1916.

John Finnegan, tenor soloist, of St. Patrick's Cathedral, New York, won the hearts of every man, woman and child present. Equipped with a voice of wonderful lyric sweetness, his Irish ballads gripped the imagination powerfully. He was recalled once, twice and yet again. Each number on his program, with the exception of the initial Rossini "Cujus Animam," from "Stabat Mater," reflected some sort of popular feeling. Some of the later numbers contained the highest notes and most difficult passages, the finale of "I'll Sing Thee Songs of Araby" and refrain of "Come Back to Erin," showing his

range and testing his powers of sustained effort the while they constituted moments of the most exquisite delight.—Daily Northwestern, Oshkosh, Wis., March 18, 1916.

Unclaimed Letter.

A letter addressed to Miss Jean Stockwell, violinist, is being held for claimant or proper address at the MUSICAL COURIER Office, 437 Fifth avenue, New York.

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"Splendid breath control, flexibility of voice, sweetness of tone, interpretation of all her numbers, captivated her audience. Nothing but praise has been heard."—Gouverneur (N. Y.) Press.

"She possesses a lyric voice of pleasing quality and her singing last night delighted the large audience."—Syracuse (N. Y.) Post-Standard.

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